









Arthur Wynne







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BONIFACE PROCLAIMING THE JUBILEE.  
A DRAWING AFTER GIOTTO. FROM "DANTE AND  
HIS CIRCLE" COURTESY OF PUTNAM'S SONS







100. — APSE OF S. VITALE — EMPRESS THEODORA WITH LADIES OF HER COURT.



21. — THE DISCIPLES GOING TO EMMAUS.



5. — ST. THOMAS DISTRIBUTING ALMS TO THE DISCIPLES — S. THOMAS DISTRIBUTING.

H OF S. APOLLINARE NUOVO — LIFE OF JESUS.



77. — JUDAS REPENTS.



94. — CHOIR OF S. VITALE — TRIBUNA OF MATRONIO ON THE RIGHT.



78. — THE WASHING OF FEET.

(Post. Alinari)

(Post. Alinari)





72. — THE KISS OF JUDAS.

(Phot. Raffa)



75. — JESUS TELLS PETER THAT HE WILL DENY HIM.

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.



61. — THE WIDOW'S MITE.



70. — PETER DENIES HIS MASTER.

(Phot. Ricci)

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.



62. — THE PHARISEE AND THE PUBLICAN.

(Phot. Ricci)



67. — PETER AND ANDREW LEAVE THEIR NETS, TO FOLLOW JESUS.



35. — MAUSOLEUM OF GALLA PLACIDIA — STAG DRINKING AT A POOL (THIRD OR FIFTH CENTURY).



68. — THE MIRACLE OF THE LOAVES AND FISHES.





54. — THE PARALYTIC OF CAPERNAUM IS LET DOWN FROM THE ROOF.



60. — THE SHEEP SEPARATED FROM THE GOATS.

(Phot. R.)



MOSAICS IN THE CHURCH OF S. APOLLINARE NUOVO (LEFT HAND WALL).

(Phot. Alinari).



(RIGHT HAND WALL).

(Phot. Alinari).





02. — S. VITALE — UPPER ARCHES OF CHOIR

RAVENNA ROMAN-BYZANTINE

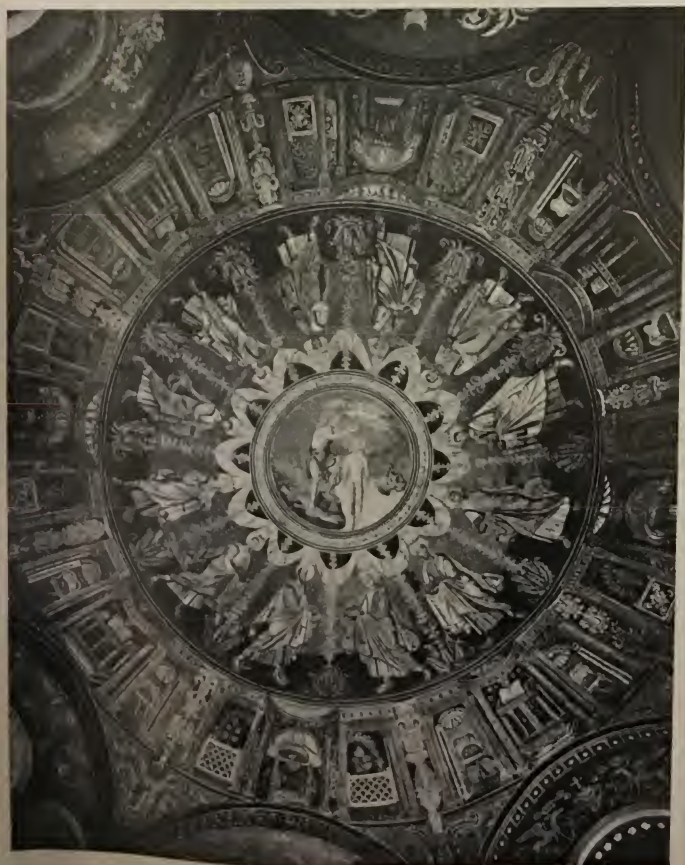


57. — VIRGIN CORONATED BY MARIA IN COSMEDIN, CATH.





48. — MOSAIC IN THE CUPOLA OF THE CHAPEL OF S. PIER CRISOLOGO.



44. — BAPTISTERY — MOSAICS IN CUPOLA IV CENTURY.

CHURCH OF S. APOLLINARE NUOVO — LIFE OF JESUS.



71. — JESUS AND HIS DISCIPLES ON THE MOUNT OF OLIVES.



40. — MAUSOLEUM OF GALLA PLACIDA — S. LAURENCE MOSAIC OF THE V CENTURY.

(Phot. Alinari).



41. — MAUSOLEUM OF GALLA PLACIDA — THE GOOD SHEPHERD MOSAIC OF THE V CENTURY.

(Phot. Alinari).





*Fourteenth Century Icons*  
 "St. Paraskeve," from the museum at  
 Novgorod, where many of the principal  
 treasures of old Russian art are preserved.  
 Herald Tribune-Artist



*"Our Lady Praying," a Priceless Thirteenth Century Icon*  
 The collection on exhibition in this country includes this copy by P. Yukin. The original  
 is carefully preserved in the Monastery of the Transfiguration at Yaroslavl.  
 Herald Tribune-Artist



SUNDAY, OCTOBER 26, 1930

# RUSSIAN IC exhibited AMERICA



"St. Cyril of Beloozero"

A late fifteenth century icon attributed to Dionysius, who painted the celebrated frescoes of St. Therapont. It was formerly in the Cathedral of Kiribovo.

Herald Tribune-Acme



NEW YORK HERALD TRIBUNE.



the Fifteenth and Sixteenth Centuries  
the four Evangelists, of the sixteenth century by the Tretakov Gallery, Moscow (above). Our Lord and Saviour" (left), an early fifteenth century in a church at Zvenigorod. Both are among the assembled for exhibition by the U. S. S. at the Boston Museum, will be shown here in January.

Herald Tribune



"Our Lady's Tenderness"

con. It is of the fifteenth century and was lent the Russian Museum at Leningrad.



*Museo in Pompeii*



Courtesy of Mr. A. W. Erickson  
A CRIVELLI FROM THE BENSON COLLECTION

*Pompeii*



21. — PRESERVED PORTRAITS OF CHIARA AND FRANCESCA DA RIENZI — FOUND IN S. MARIA IN PORTA TIGRIS — PISA

*L. Magelino  
A. Magelino  
della casa*





Reproducción Siglo XIV

LEÓN.—COLEGIATA DE SAN ISIDORO.—DECORACIÓN CENTRAL DE LAS HÓYERAS, DEL PANTEÓN DE LOS REYES, PINTADA AL FRESCO

© FARMACIA MONTANET, EDITOR—BARCELONA



No. 300



No. 299



A MINIATURE PAINTING  
About 1500 A. D., From the Collection of V. Everit Macy  
of New York

ALTAR PIECES  
[SCHOOL OF CATALUNYA, XV CENTURY]









BOLZANO: COMPAGNARI - SACERDOTE

Romanesque Spanish Mural Painting (II)  
**SAN BAUDELIO DE BERLANGA**

*By*  
**WALTER W. S. COOK**



*Reprinted from*  
**THE ART BULLETIN**  
 Vol. XII, No. 1, 1930

The College Art Association of America



domini: a facie domini omnis terra  
Annuntiaverunt celi iustitiam eius  
et uiderunt omnes populi gloriam  
eius  
Confundantur omnes qui ad-

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fimi  
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Qu  
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318—THE ILLUSTRATED LONDON NEWS—FEB. 25, 1928

# FIFTEENTH CENTURY IN A SWISS THE MARTYRDOM OF LEGION DEPICTED



FRESCOS DISCOVERED IN SAANEN CHURCH: ST. MAURICE LEAVING EGYPT WITH THE THEBAN LEGION (ABOVE); AND ST. MAURICE REFUSING TO WORSHIP IDOLS.



ST. MAURICE RECEIVING THE BLESSING OF THE BISHOP OF JERUSALEM (ABOVE); AND AN EXECUTION SCENE DURING THE SUBSEQUENT MARTYRDOM OF HIS MEN.



PORTRAITS OF SAINTS IN THE SAANEN FRESCOS: (FROM TOP DOWNWARD) ST. ANDREW WITH HIS CROSS, ST. PETER WITH THE KEY OF HEAVEN, AND ST. OSWALD WITH A RAVEN CARRYING A RING, ACCORDING TO THE LEGEND.



FRESCOS DISCOVERED IN THE CHURCH OF ST. MAURICE, IN THE VILLAGE OF SAANEN, SWITZERLAND.

A GENERAL VIEW OF THE CHURCH OF ST. MAURICE, IN THE VILLAGE OF SAANEN, SWITZERLAND, SHOWING THE CHANCEL ARCH AND THE ALTAR.



SCENES FROM THE GOSPEL STORY AMONG THE FRESCOS FOUND IN THE CHURCH OF ST. MAURICE AT SAANEN: (ON THE LEFT) CHRIST TEACHING IN THE TEMPLE; (ON THE RIGHT) THE DEATH OF THE VIRGIN MARY, WITH THE TWELVE APOSTLES.

"The little quiet old village of Saanen, on the Montreux Oberland railway," writes a correspondent, "never dreamt that its austere and severely simple church would one day become world-famous for its wonderful frescoes, dating back to the early fifteenth century. But so it is. A few years ago it was noticed that, in places where the whitewash had worn off, patches of different colours were to be seen, and last autumn it was decided to investigate and find out what had been covered over in 1604 at the time of the Reformation. The work has been done by a specialist from Berne. . . . He cleared away the whitewash from the whole of the choir, revealing most interesting decorations of Catholic days underneath, till now it looks as if hung with rich Gobelin tapestries, and the soffit of the chancel arch is covered with beautiful frescoes of Christ and the Apostles. On the north side the frescoes have suffered very much: they represent scenes from the Old Testament, and in parts are very indistinct; but on the east side, where the genealogy of Christ is



FEB. 25, 1928—THE ILLUSTRATED LONDON NEWS—319

## FRESCOES REVEALED VILLAGE CHURCH. MAURICE AND THE THEBAN IN MEDIAEVAL ART.



BY THE REMOVAL  
THE CHURCH OF  
SAANEN, IN THE  
LAND: (L.) THE  
THE VIRGIN MARY  
ELIZABETH.



THE VOYAGE OF ST. MAURICE, COMMANDER OF THE  
THEBAN LEGION, FROM JERUSALEM TO ROME (ABOVE);  
AND THE BEHEADING OF ONE OF HIS SOLDIERS (BELOW).

SAANEN FRESCOES: (ABOVE, LEFT) POPE MARCELLINUS BLESSING  
ST. MAURICE; (RIGHT) DIOCLETIAN SENDING ST. MAURICE ON  
HIS MISSION; (BELOW) SLAUGHTER OF ST. MAURICE'S ARMY.

THE HOLY FAMILY,  
WITH THE NAME  
ATTACHED TO  
EACH FIGURE:  
ONE OF THE  
REMARKABLE EARLY  
FIFTEENTH-CENTURY  
FRESCOES  
DISCOVERED IN THE  
CHURCH OF  
ST. MAURICE  
AT SAANEN.



BIBLICAL PORTRAITS  
AMONG THE  
SAANEN FRESCOES:  
(FROM TOP  
DOWNWARD)  
JUDAS THADDEUS  
WITH HIS CLUB,  
ST. MATTHIAS  
WITH A HATCHET,  
AND ST. NICHOLAS,  
PATRON SAINT OF  
WAYFARERS, WITH  
HIS STAFF.



THE MARTYRDOM  
OF ST. MAURICE  
ON THE BANKS  
OF THE RHÔNE:  
THE BEHEADING  
OF THE CHRISTIAN  
COMMANDER  
OF THE THEBAN  
LEGION AS  
REPRESENTED  
IN ONE OF THE  
FRESCOES IN  
THE CHURCH  
DEDICATED TO HIM  
AT SAANEN.



scenes from the New Testament are depicted, they are wonderfully well preserved. . . . The south side is the best preserved of all, and here we find the legend of St. Maurice, to whom the church was originally dedicated. . . . It has been decided to restore the whole of the church as far as possible to its original condition; but this work will take time and money, and the little community of Saanen is a poor one. The Swiss Federation and the Canton of Bern will both help them to defray the heavy expenses, and it is to be hoped that the art-loving visitors who come to enjoy the sunshine and sports at Gstaad, only a few miles away, will contribute. The memory of the martyred Roman general is preserved at other places, including St. Moritz, named after him. In "A Wayfarer in Switzerland," Mr. James F. Muirhead writes: "A little to the north of Martigny lies St. Maurice, named from the leader of the Theban Legion (raised in Egypt) who were all (so says tradition) martyred here in 302 for refusing to serve against their fellow-Christians in Gaul."





135 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Oiseaux dans les Branches. — LL.



136 AVIGNON. — Palais des Papes. — Fresques de Matteo Giovannetti. — Saint-Martial prêche la religion chrétienne à Ste Valérie et conversion d'Aurélien. — LL.



99 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Pêche dans un Vivier. — LL.



141 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Chien au Sanglier. — LL.



136 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Curieuse de l'Évêque. — LL.

SERENA



139 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Chien au Faucon. — LL.

SERENA



141 AVIGNON. — Palais des Papes. — Fresque de la Tour de la Garderobe. — Chien au Faucon. — LL.





THE RESURRECTION AND THE ASCENSION

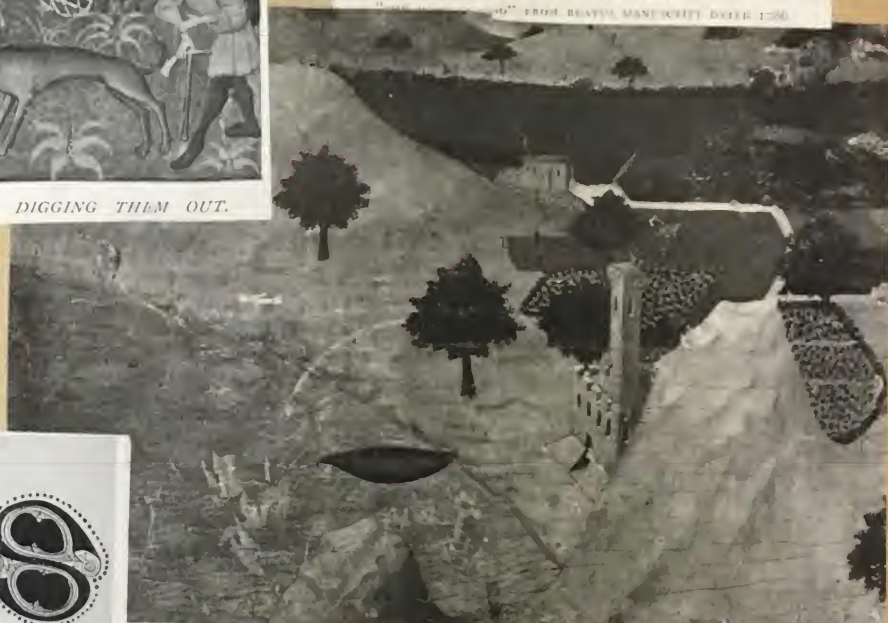


FOX-HUNTING WITH GREYHOUNDS AND DIGGING THEM OUT.



Fig. 10. "Illumination" (Pencil Print)

FROM RUSSIAN MANUSCRIPT DATED 1286



Figs. 9 and 10. Arcadia, Siena

THE SOLITUDE OF THE OPEN COUNTRY IS DISTILLED IN BOTH OF THESE PICTURES WHICH ARE GENERALLY  
TO ONE OF THE LORENZETTI ALTHOUGH THEY HAVE RECENTLY BEEN GIVEN TO GIOVANNI DI PAOLO

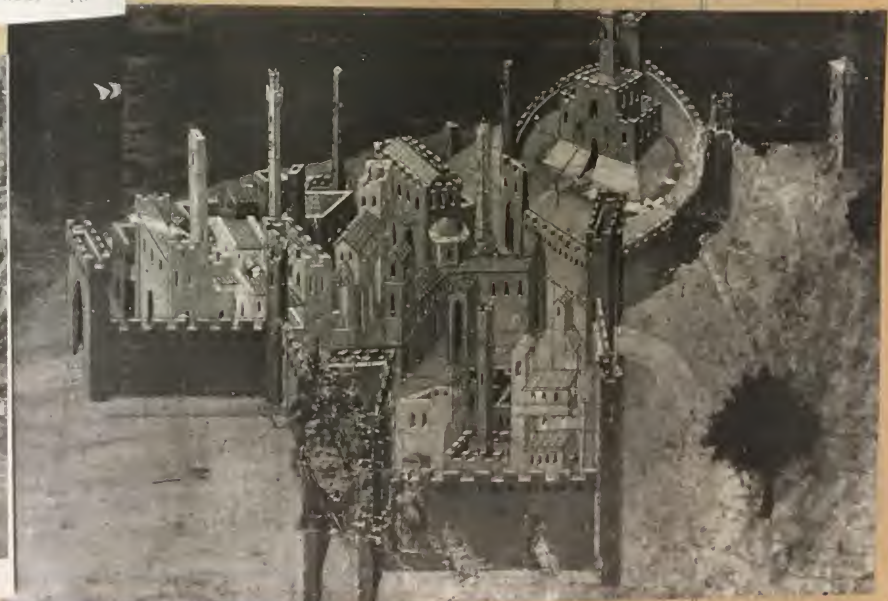


INITIALS SELECTED FROM THE "BOOK OF KINGS" TO  
FORM THE WORD KING



Fig. 11. From National Museum, Naples

"GOLDEN GATE" OF THE FIRST CENTURY A.D.



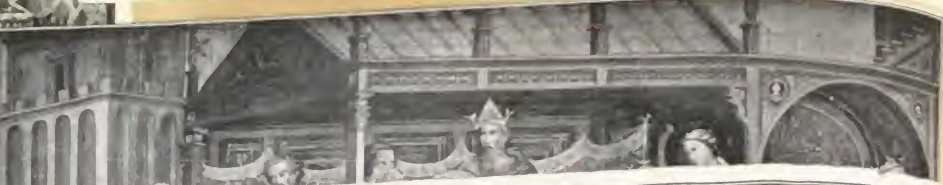




THE "MINOGRAM" PAGE



THE "MINOGRAM" PAGE



Abide románico de Santa Eulalia de Estahón



CHRIST BEFORE PILATE AND OTHER



«La leyenda de Narzago degli Onesti», los dos cuadros que han sido vendidos en la subasta del Hotel El Capitan por un precio no superado antes de ellos por ningún otro.



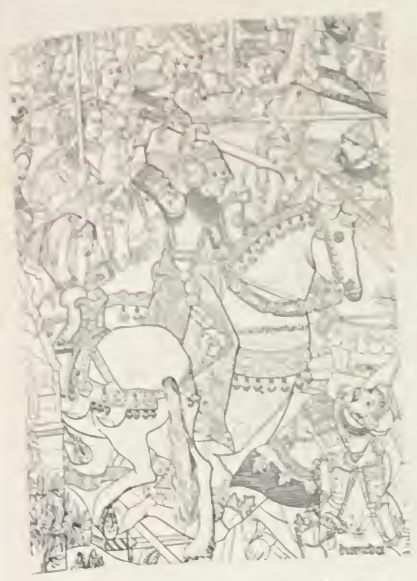
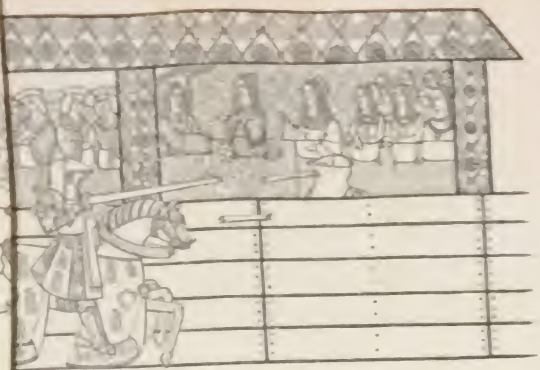


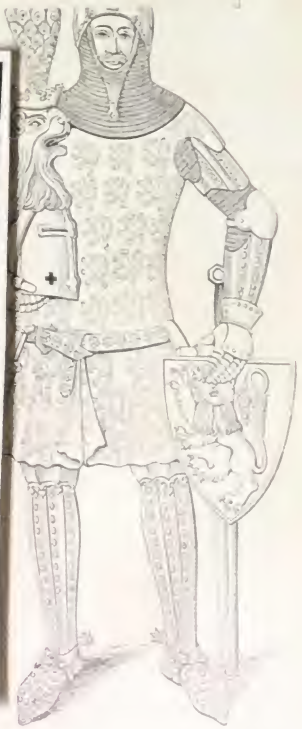
FIG. 24. Armor of about 1480. After tapestry which belonged to Chevalier Bayard. Copied from Jubinal.



FIG. 25. Armor of about 1480. After tapestry which belonged to Chevalier Bayard. Copied from Jubinal.



Alcove romanesca de San Clemente de Tolosa



12. Armor Transmitted from Chant de Paris. About 1480. After Hawitt, from *Le Livre de l'Armure* de Schwaberg.







King Richard II of England on his back in his crown and armor, setting forth at the head of his army in 1399



Sir John Holland, Half-Brother of King Richard II



A Desperate Attack Is Made by the Knights on an African Town, But Fails, Largely Owing to the Heat, as Old Froissart Relates

THE British Museum is preserving and giving prominence to a remarkable treasure—the earliest colored illustrations of Froissart's "Chronicles." These illustrations bring to life in a wonderful manner the interesting old days when a king had to be a real man and not a figurehead. He was obliged to take his place in armor at the head of his army and show himself as good a warrior as anybody, or he was a failure. He even needed to be a judge, banker and captain of industry to raise money. If he could not play all these parts he was likely to die suddenly—by the dagger, or poison, or some suspicious accident. Some kings, who could not stand the strenuous life, resigned their crowns and fled to monasteries.

Old Froissart was attached to the court of King Edward III of England, a fighting relation with many the great

battle of Cressy, and was father of the famous Black Prince. The beautiful colored illustrations of Froissart's "Chronicles" were made by an unknown Flemish artist named Patis shortly after the chronicler's death, which occurred in 1400.

They show us with unsurpassed vividness the king's palaces and on the battlefield, the glittering and complicated armor of the knights, the unbridled, armed, unblinded banners and all the gorgeous paraphernalia of chivalry.

Froissart, after relating the deeds of the gallant King Edward III, and the Black Prince, described the sad exploits of the latter's son, King Richard II, who kept himself, but could not keep up the pace, was deposed and finally murdered.





A Party of Gallant French and English Knights, Under the Command of the Duke de Bourbon, Uncle of the King of France, Sailing on a Perilous Journey to Africa.



Painted borders from  
Kumbia Church, Sweden.



Altar and choir of the church of St. Mary, at Fribourg.

Chancel wall, Amencharade Rada Church, Sweden.





Italian designs with the barbaric Saracenic symbols from over the Ionic Sea. In Sardinia, the fishermen's wives were making little knotted replicas of their husbands' fishing nets, and weaving bright threads through the

the Florentine embroiderers affixed their nan



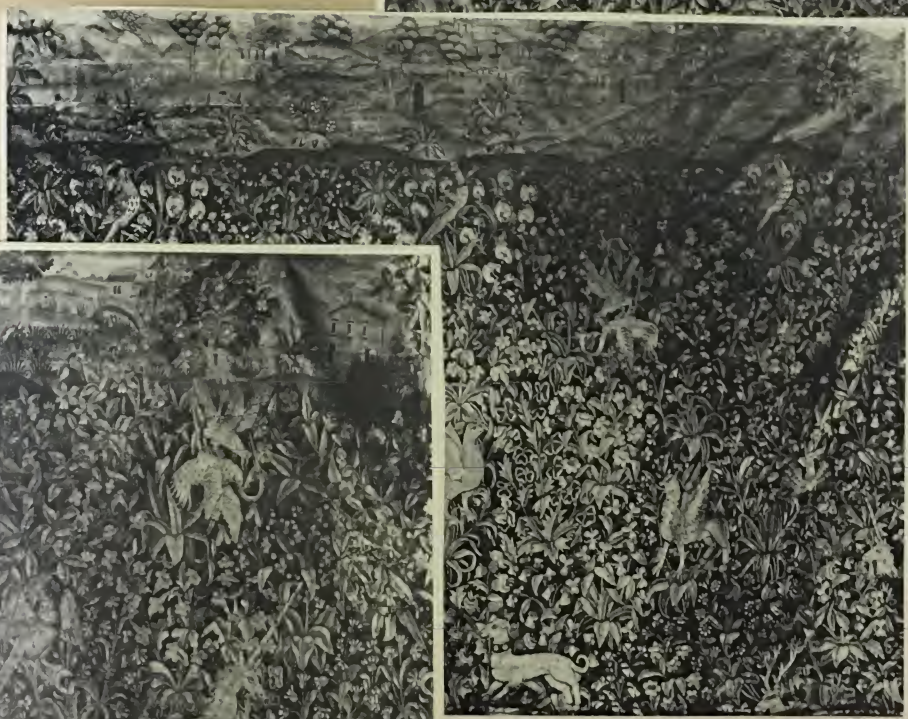
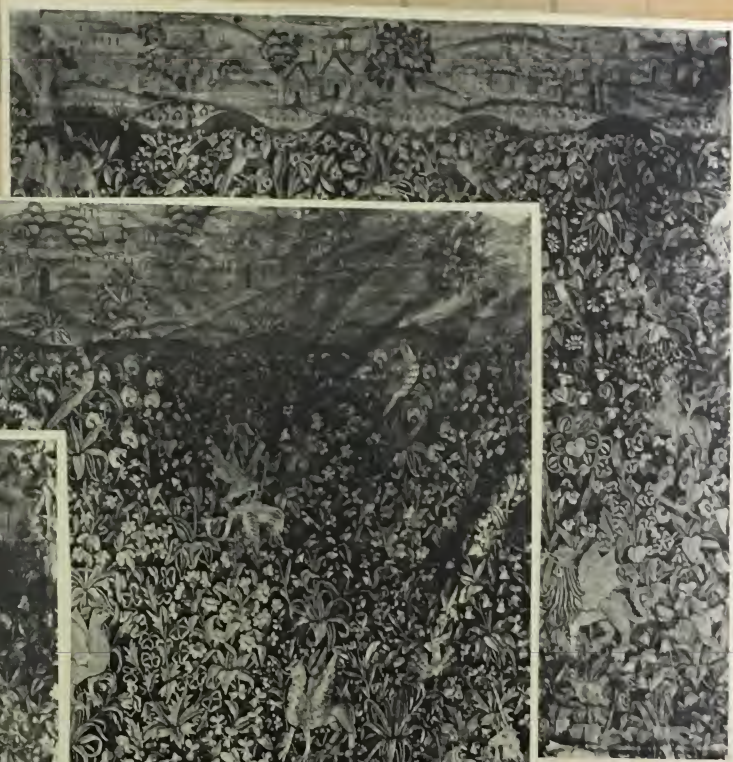
BADGERS.

study of the Coronation of the Virgin, colored silks on a linen ground, framed in gold and of gold



HOW TO QUEST FOR THE HART IN HIGH WOODS





CHAPTER HOUSE WESTMINSTER ABBEY  
WALL ARCADES WITH PAINTINGS FROM THE APOCALYPSE

*H. M. Allen & Son*





SVARING HARES IN POUCHES.



DRIVING HARES INTO NETS WITH ROPES ON WHICH BELLS WERE HUNG.



Print Gallery of Art

Very charming is this seventeenth-century Mogul miniature of the Nativity, with its characteristically Indian treatment. Father Monserrate, a Jesuit priest who went on a mission to the court of Akbar, greatest of the Mogul Emperors, found, in the Emperor's dining-hall, pictures of Christ, Mary, Moses and Mahomet





Blanca de Castilla, con su hijo San Luis, rey de Francia, de quien se dice que había muerto emvenenada. Píreux de Cabanel, en el Pantéon de París.



in the Castello della Manta, Piemonte. This beautifully designed fresco culminates in the dignified the room and is held together and brought into a sense of intimacy with the heavily beamed ceiling.



The Sala Terrena in the Lingua Pio Colleoni at Bergamo, with elaborately framed walls and ceiling dating from the fifteenth century. Although the entire space of this hall is completely covered with an infinite variety of design and color, no confusion ensues because of the ability of these early Italian decorators to think in terms of vast spaces and while studying every detail of the surface, to have a vision of the splendidly seamless whole.





*La Délivrance de Saint Pierre*  
Tapisserie Française, seconde moitié du XV<sup>e</sup> siècle.  
Deliverance of St. Peter  
French upholstery second part of the XV century.

102 LL

MUSÉE DE CLUNY



Tablet painted by Jaime Lana in 1499,  
que se conserva en la Colegiata de San-  
ta Maria, en Borja



Orna table by Jaime Lana, 1499,  
que se conserva en la Colegiata de  
Santa Maria

68 MUSÉE DE CLUNY



*La dame à la Licorne*  
Tapisserie, art français, dernier tiers du XV<sup>e</sup> siècle (G. II)



An American-made tapestry after the style of those of the medieval period. The conventional designs are preserved, but the figures have correct proportions and the background is in proper perspective. It is constructed with as neat craftsmanship as any of the a



53 MUSÉE DE CLUNY. — *La Dame à la Licorne*, tapisserie.  
Art français (Fin du XV<sup>e</sup> siècle). — LL.

75 MUSÉE DE CLUNY



*La dame à la Licorne*  
Tapisserie. Art français. Dernier tiers du XV<sup>e</sup> siècle. R. C.

77 MUSÉE DE CLUNY



*La dame à la Licorne*  
Tapisserie. Art français. Dernier tiers du XV<sup>e</sup> siècle. R. C.





La Danse à la Licorne. Dernier état de 1770.



DESIGNED BY BERNARD MEYER  
EXECUTED BY MISS DORIS SCHRAMMER

INTERNATIONAL STUDIO



Crucifixion by Pietro Lorenzetti



Opera del Duomo, Siena

FIG. 7. A PANEL ILLUSTRATING THE LEGEND OF THE TRUE CROSS

He appears in an almost identical phase in a panel in the Vatican Gallery 67 (Fig. 8) where is represented the Birth of the Virgin. The figures are so statuesque, and draped so rationally that one admires the modesty of the catalogue which labels it "Florentine School" instead of "Masaccio."

The London National Gallery has the companion panel, No. 131 (Fig. 9), representing the Marriage of the Virgin. Although there is no question that they are from the same work, I do not remember the original well enough to confirm or reject the evidence of the photograph. This would lead one to doubt that the painting was wholly from the hand of Gualtieri. That it is not now, is obvious. The question is whether what is not his, was so from the beginning or is the result of later, much later, repainting. And this is a question that students should always ask



DESIGNED BY BERNARD MEYER  
EXECUTED BY MISS DORIS SCHRAMMER



Pinacoteca Vaticana, Rome

FIG. 8. THE BIRTH OF THE VIRGIN, ATTRIBUTED TO GUALTIERI



National Gallery, London

FIG. 9. MARRIAGE OF THE VIRGIN, GUALTIERI DI GIOVANNI



Fig. 10. In the Louvre Collection, New York

FRANZISKA "WORK" OF ST. ANTHONY ABBOT









Photographs courtesy of Count Diveduszynski  
THE CHAPEL WITH REMNANTS OF RELIGIOUS FRESCOES



S. Pietro Orto, Siena

FIG. 11. COPY OF SIMONE'S "ANNUNCIATION" BY MATTEO DI GIOVANNI

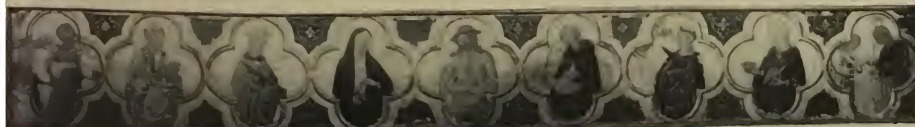


FIG. 8.—FLORENTINE: LINEN, SILK AND GOLD

XV. CENTURY



FIG. 7. TRIPTYCH CLOSE TO PELLEGRINO, "MADONNA" COPIED FROM FIG. 10 IN BERLIN ASCRIBED TO LIPPO MEMMI



Arcadema, Siena

FIG. 9. FRIEZE OF QUATRIFFOLI MINIAURES BY AN UNKNOWN PAINTER CLOSE TO PELLEGRINO DI MARIANO



FIG. 10 "FLIGHT INTO EGYPT," A FRIEZE PANFI BY GIUDICCO COZZARELLI, PUPIL OF MATTEO DI GIOVANNI



St. SERGIUS

A painting by Rogier van der Weyden, owned by Mr. Mortimer Schiff, which is included in the exhibition of Flemish Primitives, now being held at the Klenberger Galleries. This is the first loan exhibition of Flemish Primitives ever held in America, and was organized by Mrs. William Randolph Hearst for the benefit of the Free Milk Fund.





Collection of the Hon. Andrew W. Mellon

MADONNA AND CHILD WITH ANGE

Formerly in the collection of the Duke of Anhalt-Desa to the early period of Memling's paintings of this type. This picture was in the loan exhibition of Flemish Pr



Courtesy of Mr. Lutz Dubrau and The Impression Labure

JOURNAL "FA



Source of the old first life. Beginning of the beginning of the APF







BY W. J. NEATBY



BY W. J. NEATBY



MURAL DECORATIONS

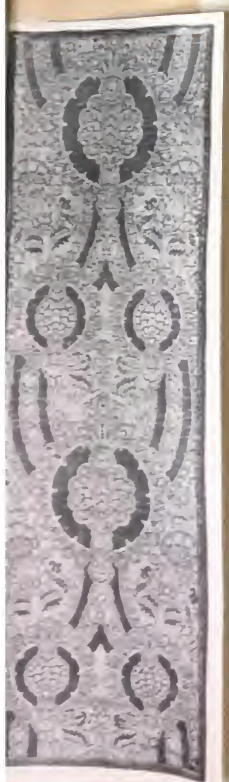
OVER

BY W. J. NEATBY

Mr. W. J. Wyllie's water-colour drawings of the Thames from Westminster to the sea, which have lately been on view at the Leicester Galleries, can, perhaps, be accused of presenting the river under an aspect which is too consistently gay; but this one defect in them is of small account beside their other great qualities as well studied interpretations of extremely picturesque subjects. Mr. Wyllie knows intimately the characteristic scenery of the lower reaches of the river, and renders it with the fullest confidence by this far

We read in the November both as a narrative de taste of names h

...COMING TO THIS COUNTRY WITH THE BENSON COLLECTION, THE  
 ...THE "EXPULSION FROM THE GARDEN" IN MR. PHILIP LEHMAN'S COLLECTION



18. RARE CISELÉ VELVET CHASUBLE WITH BIRD DESIGN

Venetian, XI<sup>th</sup> Cen

Velvet is of rich lustrous moss-green, exhibiting design of a diamond lattice with intersections. In each of the compartments is a pair of affronted figures of ducks, one crimson, the other green.

Height, 3 feet 4 inches; width, 2 feet 3 inches.

Note: The material of this chasuble presents an unusual interest for its decorative pattern, which, so far as can be ascertained, is unique.



407. IMPORTANT BLUE AND WHITE DAMASK LEGENDARY COVERLET





GOthic CISELÉ VELVET HALF CHASUBLE Genoa, XI<sup>th</sup> Century  
Upon a yellow satin ground is a floral decoration in raised crimson pile consisting of sprays of roses, leafage and pomegranates upon which is a floral design in silver threads, placed at regular intervals, enclosed between coroneted interlacing ogival scrollings.



GOthic NEEDLEPOINTED CHASUBLE

Fluctuating blue *ferronière* velvet *cielè*, exhibiting characteristic Gothic design of ovigals alternating rosettes and palmettes and outlined with a *fleur-de-lis* gold-embroidered with an interlacing diaper, and including the emblems of the passion, a bishop's mitre, and of the Second Crusade, and two saintly figures.



GOthic BOUCLÉ CRIMSON VELVET AND GOLD NEEDLEPOINTED CHASUBLE Italian, Late XV<sup>th</sup> Century

Of Venetian velvet, with *fond d'or* woven with symmetrical pomegranate figures, serpentine ribbon motives, cinquefoils and other blossoms, in crimson pile. Superb silk and gold needlepointed orphreys developing four panels with figures of male and female saints and a beautifully composed group in the Adoration of the Magi, with the Virgin, Child and St. Joseph in a landscape before the manger.



2. SUPERB CUT VELVET AND NEEDLEPOINTED CHASUBLE

Beautiful Botticelli-green ground, with appliqué orphrey depicting within niches the figures of the Child, St. Elizabeth, St. John, St. Peter, St. Bartholomew and St. Andrew. The cross bears a quadrifoliate at intersection representing *la Madonna*. In a splendid state of preservation.



38. CRIMSON VELVET AND NEEDLEPOINTED CHASUBLE

Spanish, Early XVI<sup>th</sup> Century

The orphrey and cross depict, respectively, the crucified Christ with attendant angels, Saint Francis, an unknown saint, a deacon, Christ and Nicodemus, and St. Peter with an attendant, enshrined within arched traceried porticos, exquisitely wrought in rich blues, greens and crimsons and gold thread.







for instance in *Lucerna* (1390-1400), was a pupil of Paolo di Giovanni da Fiesole, Simone Martini and the Lorenzetti. His style is a blend of the new and fresh expression with the fourteenth century productions. He himself inaugurated the painting which extended through the fifteenth century. This of the Maggi found Bethlehem is exceptionally worthy of a color as well as the composition and with which a seeming of facts reveal, in a world far removed from reality. This year, in England, it was originally in the Brood's Chamber and later to Lord Hougham and the Marquis of Crewe.



**L**us in  
non est  
rupti  
unt et homines  
biles facti sunt in  
iniquitatibus: non  
est qui faciat bo

RETURNING WITH GOLIATH'S HEAD, DAVID IS WELCOMED BY THREE LADIES. ARABESQUE BACKGROUND, GILBY ON RE.



**O**mnis illumi  
 natio mea: et salu  
 mea: que timeo  
**D**ominus p  
 tector uite mee: a  
 quo trepidabo.  
**D**uin appro

IN THE LION AND BEAR, THE LATE UNICORN IN THE BACKGROUND. BELOW, A FEW OF THE PORTRAIT INITIALS

IMPORTANT GOTHIC BUCCLE CRIMSON VELVET CHASUBLE, WITH NEEDLE-PAINTED ORPHREY. XV Century

Superb Venetian velvet with *bouclé* ground and design in raised crimson pile of pomegranates interlarded and linked by broad ribbon bands; supported by pairs of nodding carnation blossoms. Gothic orphreys worked in gold, silver and coloured silk with four large and two small niches enclosing standing robed figures of male and female saints.

ar: don  
bor tibi  
  
minu  
inspect  
ulacion







No. 27. DEPARTURE OF THREE WARRIORS  
FLORENTINE SCHOOL  
(In the Manner of Masaccio)

A CARBONE PANEL BY FRANCESCO DISSA DI TERRACINA (ARTIST 1406) WHICH WAS FORMERLY IN THE MARSHALL FOSTER BEARD COLLECTION  
KAPLAN AND KAPLAN  
(In the Manner of Masaccio)



THE WALTERS TRIPTYCH IN BALTIMORE AND THE JOHNSON  
Fitz - Beke



Courtesy of Mr. Louis Dulac and The Impressionist Library  
"LEGEND OF ST. URSULA," PELLETIER COLLECTION, BROUGHT FROM FLANDERS





re Magn. & Guzzuli



820







Vienne. — Apse of St. Maurice



«La disputa del Santissimo Sacramento», admirable pintura de Rafael, en la sala de Rafael del Vaticano



Courtesy of Mr. Mauleand F. Griggs

## THE JOURNEY OF THE MAGI PAINTED BY SASSETTA

Stefano di Giovanni, better known as Sassetta (1392-1450), was a pupil of Paolo di Giovanni Per and was influenced by Duccio, Simone Martini and the Lorenzetti. His position of importance in the Sienese school rests on the new and fresh expression which he gave to the ideas of his fourteenth century predecessors. He himself inaugurated the second period of Sienese painting which extended through the fifteenth century. This painting of the Journey of the Magi toward Bethlehem is exceptionally worthy of representing his exquisite color as well as that ingenueness with which a seeming simplicity in the statement of facts results in a world far removed from realism. This painting was for many years in England; it was originally in the Benedictine cloister collection and brought later to Lord Houghton and the Marchioness of Greville.





Oswaldo Böhm

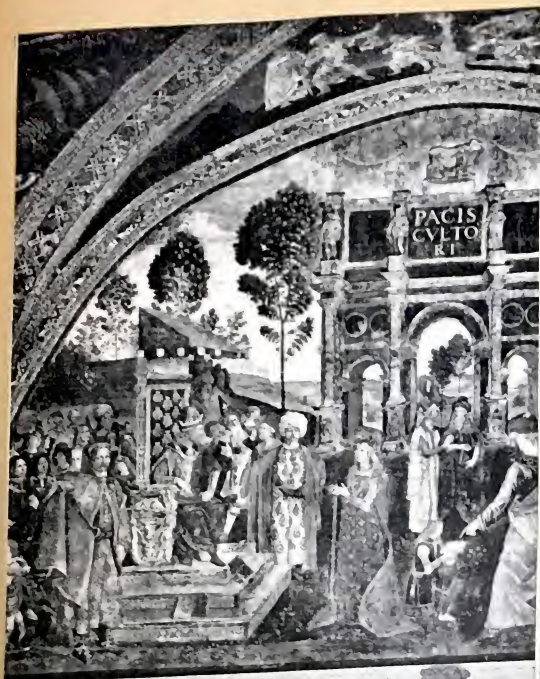
la composizione il Viaggio de' Magi; B. Gozzoli

✠ The Church of  
St. George of the  
Schiavoni in Ve-  
nice ✠ and the Paintings  
by V. Carpaccio ✠ ✠ ✠

Florence  
Allinari  
Brothers  
Publishers  
1904 • •







«Santa Catalina ante el Emperador Maximino», pintura de Pinturice



## TWO PAINTINGS FROM THE KLEINBERGER LOAN EXHIBITION



No. 438. FRESCOED PANELS AND CHIMNEY-PIECE IN THE VENETIAN COUNCIL CHAMBER





A painted door-panel in the primitive manner by Eyre de Lanux, in which the heroine of the tale, Marie l'Egyptienne, departs from her home



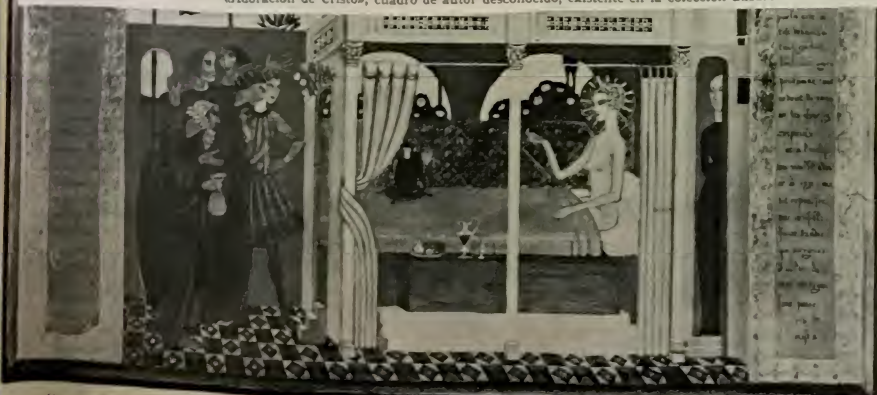
END OF PERSEUS  
PINO LIPPI



«Adoración de Cristo», cuadro de autor desconocido, existente en la colección Lázaro



LÁZARO'S FAMOUS "BATTLE" IS ALMOST BEYOND REPAIR



One of the set of painted door-panels by Eyre de Lanux, portraying the legendary life of Sainte Marie l'Egyptienne, in this panel shown before her repentant flight in the desert



THE LAST SUPPER BY DOMENICO GHIRLANDAIO AND HIS BROTHERS, IN THE WEST WALL OF THE REFECTORY





The Saviour as "the Man of Sorrows" Appearing to St. Bridget, the Founder of a Great Order of Nuns.



Ancient Woodcut of St. Peter, Whose Identity Is Shown Clearly by His Key.



The Saviour on the Cross Between the Blessed Virgin and St. John. Probably the Oldest Known Woodcut.





St. Sebastian and St. Roch, Who Helped the Plague Victims,  
With a Dead Boy Between Them.

It was an immense step in the spread of knowledge when pictures were printed for the first time. The earliest woodcuts ever printed are in the possession of the Ashmolean Museum, at the University of Oxford, England, and the Clarendon Press has performed a valuable service by publishing a reproduction of them, with editorial comments by Dr. Campbell Dodgson, the distinguished print expert.

These primitive woodcuts were made in the early part of the fifteenth century. They appear to have been somewhat older than printing in type, for one of them was made in 1418, while the earliest book printed by Caxton appeared in 1474. The woodcuts were colored by hand after being printed, and in many cases the colors were varnished to give brilliancy. Various simple devices were used to beautify the prints, such as dropping crimson wool dust on them.

A remarkable history is connected with this priceless collection of prints in the Ashmolean Museum. Most of them were collected early in the nineteenth century, a period when their value was not appreciated, by Francis Douce, who generously left them to the Museum. That institution did not keep pace with the growing interest in such prints, and these great treasures were allowed to remain hidden in their packing boxes until the present director took up his duties.

The majority of the prints deal with religious subjects. Pictures of the Saviour as "the Man of Sorrows" are numerous. The artist, who made the woodcut of St. Peter, showed his determination to emphasize an important detail when he drew the Saint carrying a key half as large as himself.

Many other curious details may be found in the pictures. In a woodcut of the Annunciation the Virgin has a coat-of-arms, indicating that the people of the time considered she was of noble birth. St. Anthony the Hermit is shown with a collection of votive offerings, consisting of babies, pigs, arms, legs and a heart, all suspended from a rod behind his back.

Some interesting facts about the life of the period may be learnt from the cuts which do not happen to be religious. There is a picture of a Turk and his wife, in which the woman is unveiled, contrary to the custom which prevailed until recently. The woodcut of St. Sebastian and St. Roch, with a dead boy on the ground shows it was made at a time when the plague was raging, for these saints were credited with helping sufferers from the dreaded disease.

The ancient woodcuts at the University contain allusions to mysterious, forgotten tragedies in English history. One of the strangest shows King Henry VI as a saint. This King was an unhappy, weak but religious man, who occupied the throne intermittently during the terrible Wars of the Roses and died in the Tower of London, where he is supposed to have been murdered.

In the old woodcut he is standing in a chapel, in which votive offerings—chain, crutches, etc.—such as were presented to saints are suspended. At the King's right hand kneel three men and two women. The foremost woman has a knife through her throat. One of the men is pierced from breast to back by an arrow; another has a spear transfixing his throat. On the King's left kneel three men, the foremost of whom has a rope round his neck. These are no doubt references to events of the unhappy King's life, for many of his followers were butchered. If a writer could piece together the facts behind these details of the woodcut, they would make a historic romance of great interest.



st Falling Beneath the Weight of the Cross, One of the Most  
Appealing and Artistic of the Old Woodcuts.





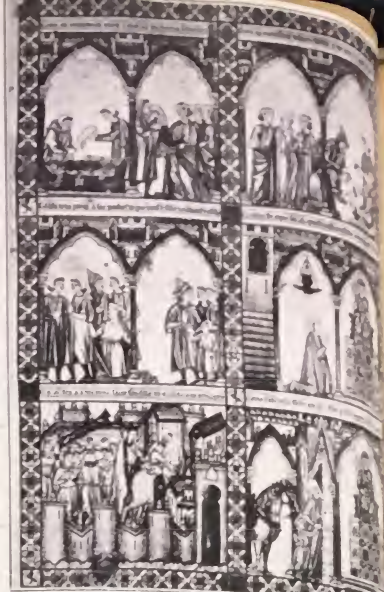
99. ALTAR PIECE

AN IMPERIAL SAINT. Full-length regal figure seated and haloed, robed in the habiliment of an ecclesiast power, his right hand raised in the attitude of benediction. Through the em prospects of spired edifices and vaulted cloisters w ages. Gothic gilded and pinnacled frame.

Panel. Height



Bellissima miniatura que representa el breviario de la Casa de Zúñiga. Fines del siglo XV



Otra preciosa miniatura. Camarín del Rey Sabio, del siglo XV



Edinburgh University Library



Edinburgh University Library

## BIBLICAL THEMES IN EASTERN PAINTING

From the Persian manuscript dated 1307, in which the illustration above (believed to show traces of Manichaean artistic tradition) is found, it appears that this is not God in the Garden of Eden, but Ahriman, the spirit of evil, tempting the first man and woman, who have lived happily for fifty years without need of eating or drinking. The ark is from a Persian world history of the same period



MADONNA AND CHILD  
BY PIETRO LORENZETTI  
Sienese, Fourteenth Century  
Johnson Collection





«Socorro de las plazas de Tánger y Ceuta», según una pintura mural del Palacio del Viso

ADA ESPAÑOLA



«Toma de diez navios ingleses sobre Marbella», según una pintura mural del Palacio del Viso







"VERY TIRED"



"THE TREATY OF THE TRAVERSE DES SIOUX"

Copyrighted by F. D. Miller  
F. D. MILLER



### THREE OF A VERY RARE SET OF DIRECTOIRE WALLPAPER PANELS

The illustrations are concerned with three of the four panels in the famous Dufour Greek series which were purchased from a château in Touraine and brought to America. The outlines of the designs were printed from wooden blocks and the panels were then painted by hand in gouache, en grisaille. The four panels are La Grotte aux Nymphes, Embarcation pour Cythère, La Course aux Clairs and Le Temple à Vénus. All four panels are on exhibition at O'Hara and De Cordova's.



"ARRIVAL  
OF THE WILD BEASTS"



"THE  
ORCHESTRA"

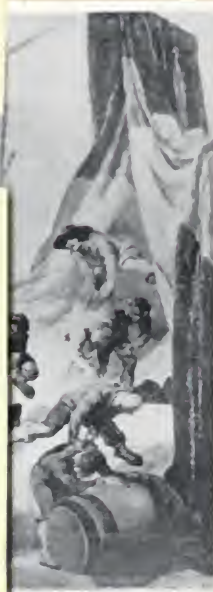




MURAL IN RESIDENCE OF MR. GEO. E. BARRETT, MIAMI BEACH  
BY JESSE F. FISK



"THE WELCOMING"

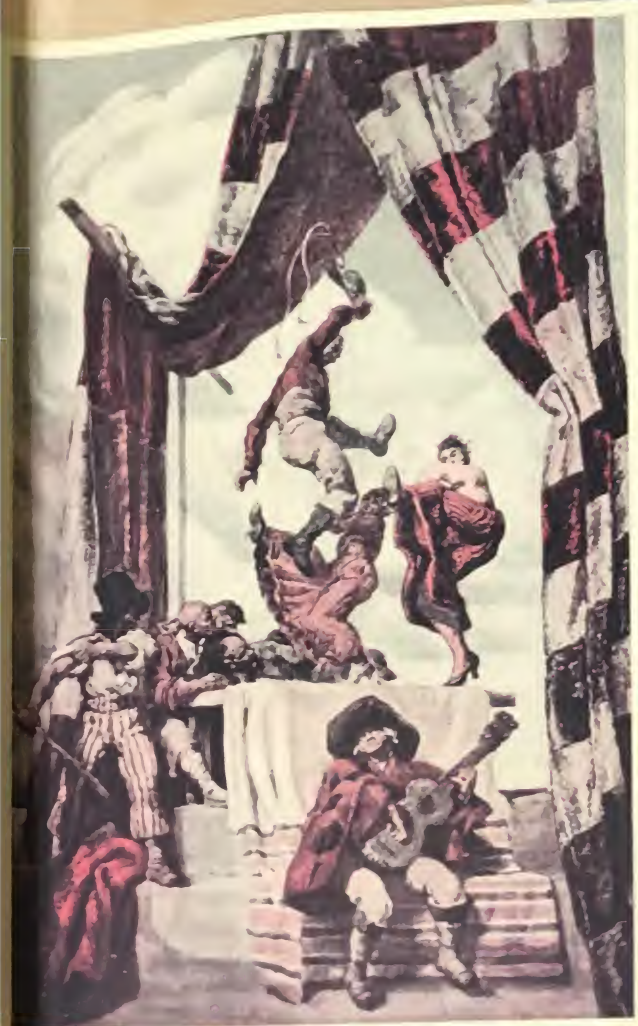


"THE NIMBLE"



## MURALS in the New Waldorf-Astoria

■ Vigorous and dominating in their active rhythm are the murals painted by Jose Maria Sert for the new Waldorf-Astoria, New York, of which Schultze & Weaver are the architects. Senor Sert, in his Paris studio, chose a Spanish subject for the murals, that adventure of Don Quixote known as the wedding of Quiteria with its attendant orgy of entertainment—though the bride married another than the appointed bridegroom. There are fifteen panels in the room, known as the "Sert" room, each fourteen feet high and varying in width from six to twenty-two feet. One of these panels is reproduced on the cover of this issue. The windows, which have the effect of mirrors, between the murals are framed in dull gold; the ceiling is silver.



"THE TIGHT ROPE WALKER"



## St. Paul Capitol



Copyright, 1904, by Elmer E. Garnsey

DESIGNED BY ELMER E. GARNSEY, PAINTED BY ARTHUR R. WILLET

"MILLING"

the octagon plan to the round of the dome. The relation of these paintings to their surroundings should prove particularly interesting in point of colour, owing to the variety employed in the rotunda: the shafts of dark purplish grey polished granite, the columns above of Breche Violette, the staircase at the sides of Hauteville marble of a lighter grey tone, the panels and balustrades of Skyros marble, the gold overlay of the capitals and the general warm tone of the solid work.

The vaulting above the pendentives, in twelve divisions, is painted with ornament by Mr. Garnsey, who contributes also the decorations of the House of Representatives. This is a semicircular room in the transverse axis of the building, which lies to the rear of the rotunda at the north. The general background of the decoration of the House, in key with the buff limestone, is in gold, as in the frieze about the skylights and the pendentives, relieved with ivory grey and green arabesques and penetrating



Copyright, 1904, by Elmer E. Garnsey

DESIGNED BY ELMER E. GARNSEY, PAINTED BY ARTHUR R. WILLET

"MINING"

LXXXVIII





PARLOR IN AN OLD HOUSE AT ROCKVILLE, MASS.



EX PRESIDENT PIERCE'S HOUSE HILLSBOROUGH BRIDGE N. H.



LIBRARY OF PROFESSOR E. D. SANBORN, DARTMOUTH COLLEGE, HANOVER, N. H.



PARLOR IN PROFESSOR YOUNG'S HOUSE, HANOVER, N. H.

# St. Paul Capitol



"THE SACRED FLAME"

Copyright, 1885, by Gustav and Company  
BENNY H. WALKER



"THE ADJUSTMENT OF CONFLICTING INTERESTS"

Copyright, 1885, by John La Farge  
JOHN LA FARGE



Spirit of Gothic Architecture

Page with Coat of Arms of University of Chicago

Alma Mater



South

The Lake and the Woods

The Moon

Golden Sun Chariot



Spirit of Worship

Knowledge

The City

East of Youth

Mural Paintings by Mrs. Jessie Ames Burke  
Commemorating the Dedication of Ella Neyen Hall, University of Chicago















































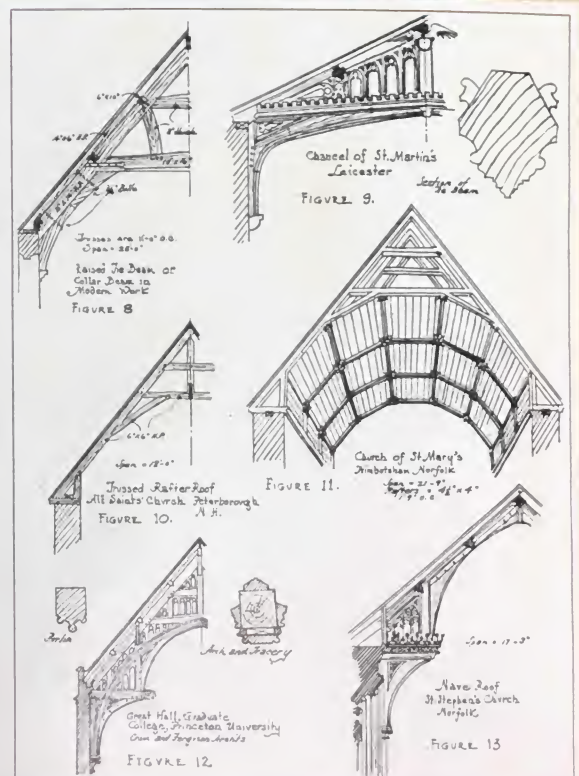
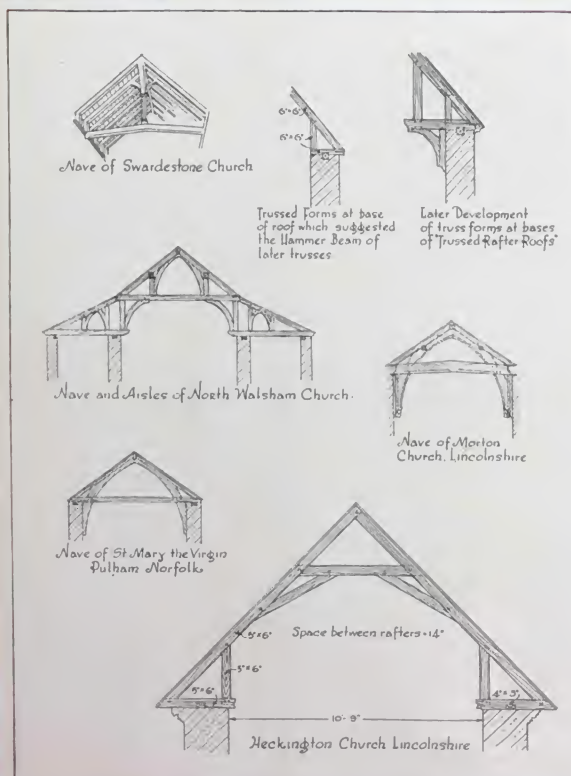


INTERIOR OF CHURCH, MISTRA, GREECE  
From "Griechenland," by Courtesy of the Publishers, Ernst Wasmuth, A. G. D. S., Berlin





Open Timber Roofing; Graduate College, Princeton  
Cram & Ferguson, Architects







LONG "CAMERA" WITH BEAMED CEILING AND ARABESQUES, COMPLETELY FURNISHED



FIG. 2

"ST. JOHN IN THE DESERT," AN EARLY TWELFTH CENTURY MOSAIC IN THE PALATINE CHAPEL IN PALERMO



PISTOIA - Palazzo Pretorio - Interior.





«Ed. Alinari P. I. N.° 4815. ASSISI - Umbria, Chiesa inferiore di S. Francesco. La navata maggiore. (Iacopo Tedesco?)»







A CORNER OF THE HALL OF THE STROZZI IN THE  
TOWN HALL, FLORENCE, ITALY, WITH DEGRADED  
EMBELLISHMENTS COVERING THE WALLS.



Ed. "Alinari" N. 36883 SIENA - Chiesa di S. Agostino - Cappella Bracci. Pavimento. - Piero e Niccolò Mazzabuto.





CHATSWORTH, PRESENCE CHAMBER—RESI-  
DENCE OF DUKE OF DEVONSHIRE, DERBYSHIRE.



*Courtesy of Mr. Edward Montgomery.*

THE "MEDALLION ROOM" HAS HEAVY OAK BEAMS AND A STONE MANTEL; THE FIREPLACE HAS BRICKS OF THE PERIOD.





INTERNATIONAL STUDIO

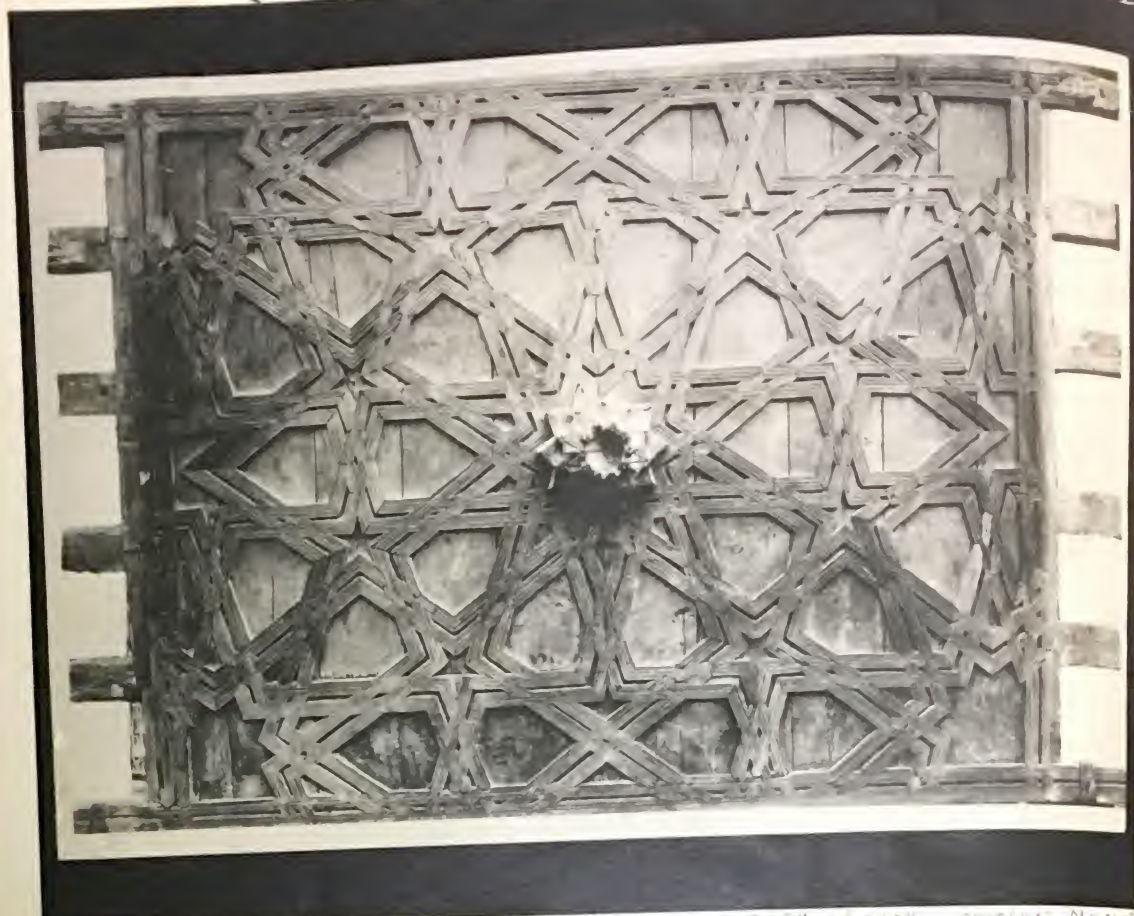


ION, A LOUIS TREIZE ROOM FROM THE CHATEAU DE COURCELLES  
 solid chair, covered in needlework of the period, is rare.  
 Mrs. Porter's drawing room is considered one of the  
 at seventeenth century pine rooms (page 43) ever brought  
 this country. It is from Spettisbury Manor, in the West of



[Colored Stalactite -- 1'-0" X 1'-0" X 1'-4"]

ROSS E



Moorish - Guadix Spain

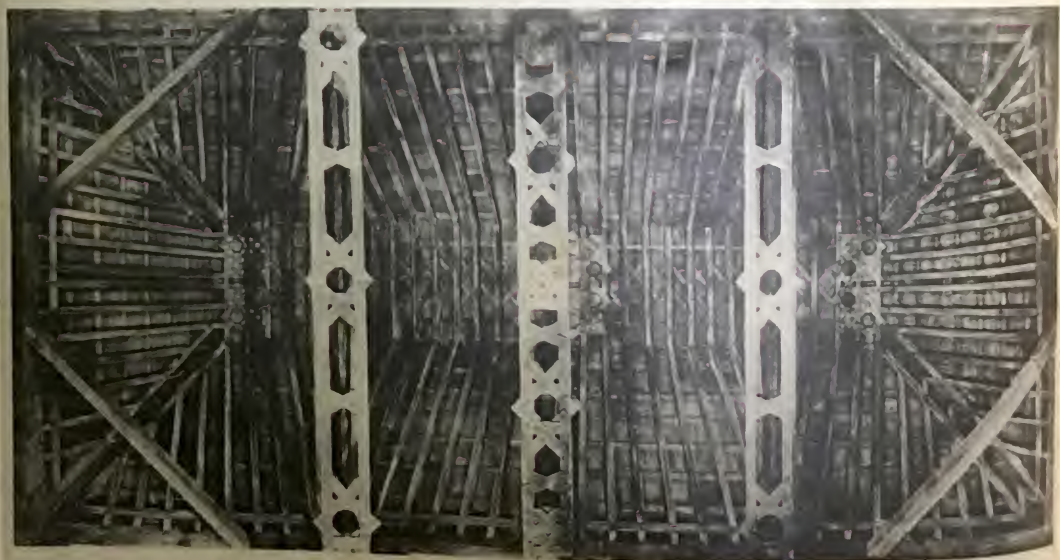
No. 4

8'-3" x 6'-10" original Moorish  
Pal. del Zagal

Guadix - SPAIN

Palace - del ZAGAL

ROSS E



Moorish -

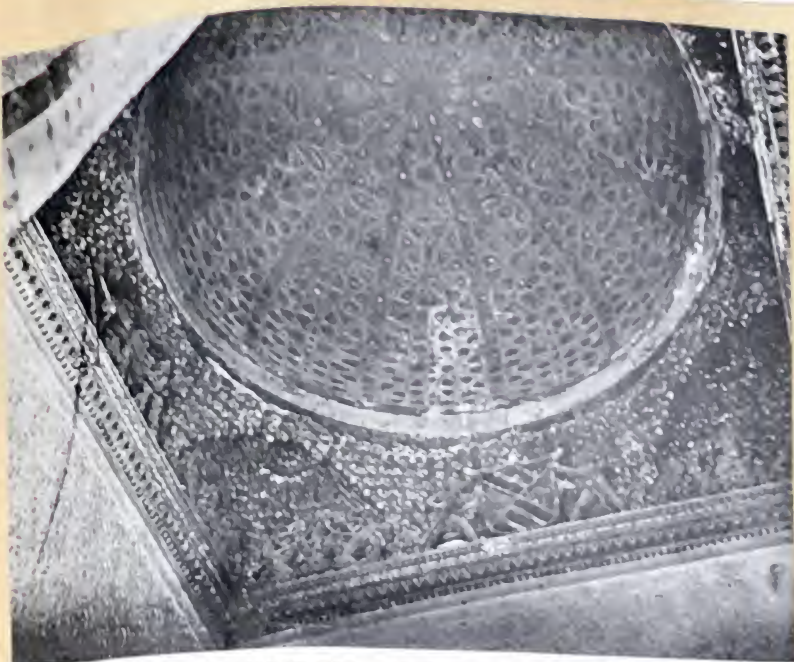
- NO. 1 -

35'-9" X 16'-3" X 6'-6" 1190

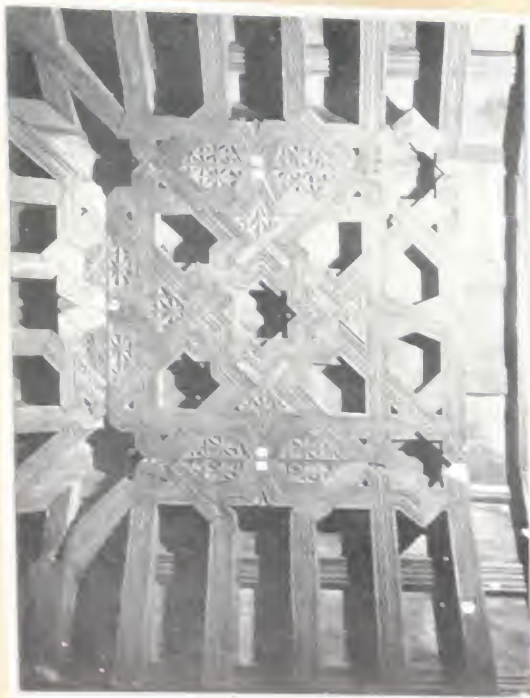
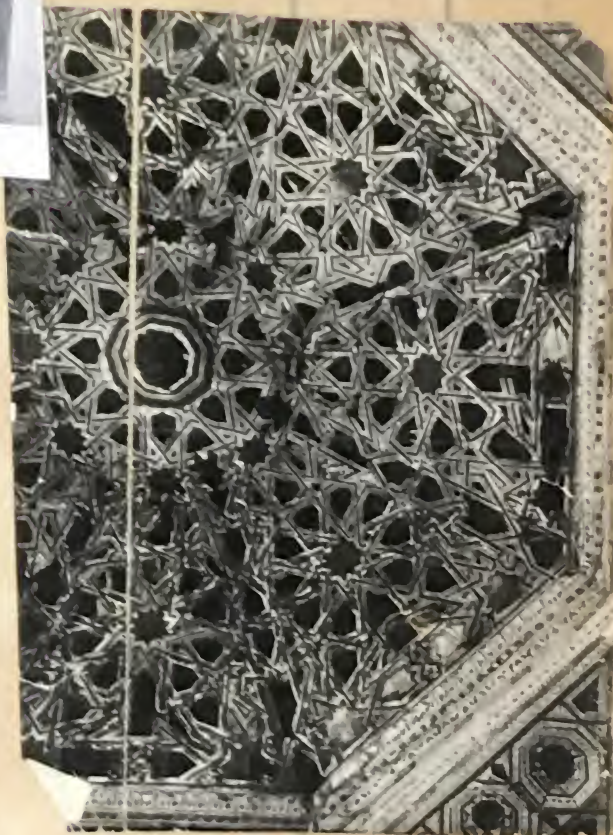




CEILING, CHURCH OF SAN PABLO, SEVILLE



DOME OVER STAIRWAY, HOUSE OF PILATOS, SEVILLE



CEILING, HOUSE OF PILATOS, SEVILLE



SALAMANCA - CORRIDOR, IN UNIVERSITY BUILDING





*Plafond de chambre à coucher par Jean d'Udine*



SPECIMEN PLATE FROM W. E. G.  
VILLA MADAMA



*Plafond du grand Salon*

*Cardinal*





434 Sala della Biblioteca Vaticana Roma



FIRENZE - Interno dell'Annunziata - Veduta dal fondo









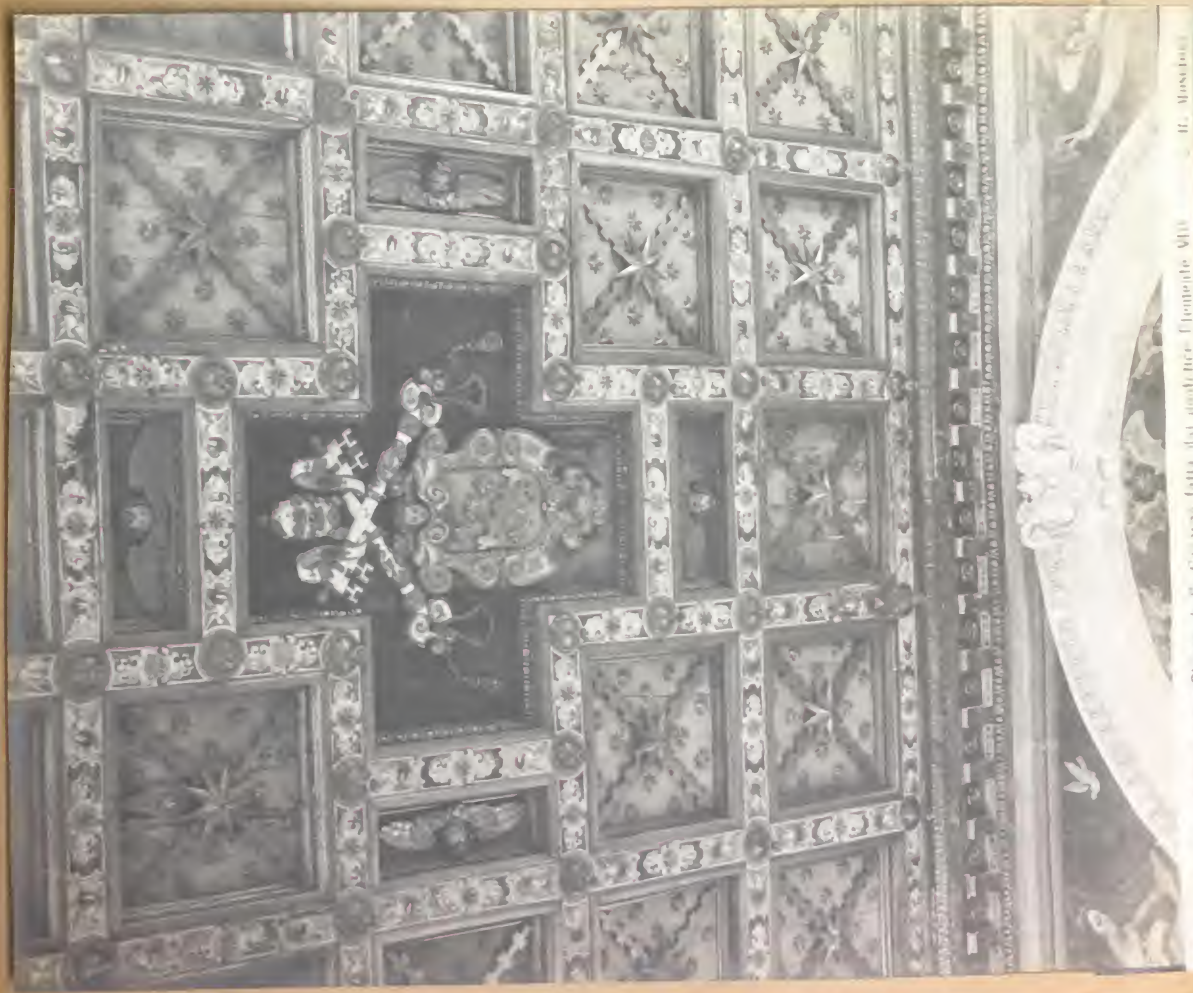
4300 - Sala Terrena - Sala Regia - Sala Terrena



ROMA - Scala Santa - Inferno

Uffizi - Uffizi





Roma N. 829 Soffitto nella Chiesa di S. Casarò fatto dal pittore fiorentino Vito  
H. Montecchi



Roma N. 363

Soffitto della Basilica Lateranense

Foto di R. Montecchi





13726 - VENEZIA - Elia trasportato in cielo - Tintoretto - S di S. Rocco, Anderson - Roma



2785 Dettaglio Soffitto Basilica di S. Paolo  
M. Minicucci - Roma





0189 Palazzo Massimo, soffitto nell'atrio Roma



2468 Soffitto Antico a Casselloni Torino





574b Chiesa di S. Maria in Aracoeli - soffitto







Roma N. 10336 Stucco e pittura decorazione nella terza loggia vaticana del Tempesta Fotogr. R. Noecloni





N. 47—VENETIAN ROOM FRIEZE PAINTED BY MARCELLO ERGOLINO SIXTEENTH CENTURY



SC. 48—PRAETORIAL COURT WORKSHEATHING—SPINTE KATA DOMESTICA



SC. 49—Ends of Painted Chinese Decorations on Loggia Ceiling—Casa del Marques de Sullerich, Palma, Majorca



Escalier doré en stuc par Jean d'Ulm

interlarded with trees, birds, postures, with one or two figures, or at any rate the eight conception of it. The color is a clear but dull green—that of Chinese lacquer—but somewhat less brilliant—all on the quiet gray background of the plaster "sky." With all its freedom of treatment it is not restless in the least, and nothing I can imagine could be more pleasant than to lie in a huge Chinese chair in such a loggia and to lift one's eyes from a book to such a ceiling!



Detail of Painted Chinese Decorations







Guadix - SPAIN

Palace - de) ZAGAL

20350 E



28 Beams  
6 Sections like this

Renaissance

- NO 5 - 28'-3" X 6'-2" X 5"





Guadix - SPAIN

Palace - del ZAGAL



MOORISH - Polychrome - NO 3 - 16'-11" X 8'-8"

Guadix - SPAIN

Palace - del ZAGAL



Gothic (see detail) - NO 2 - 26'-0" X 9'-4"

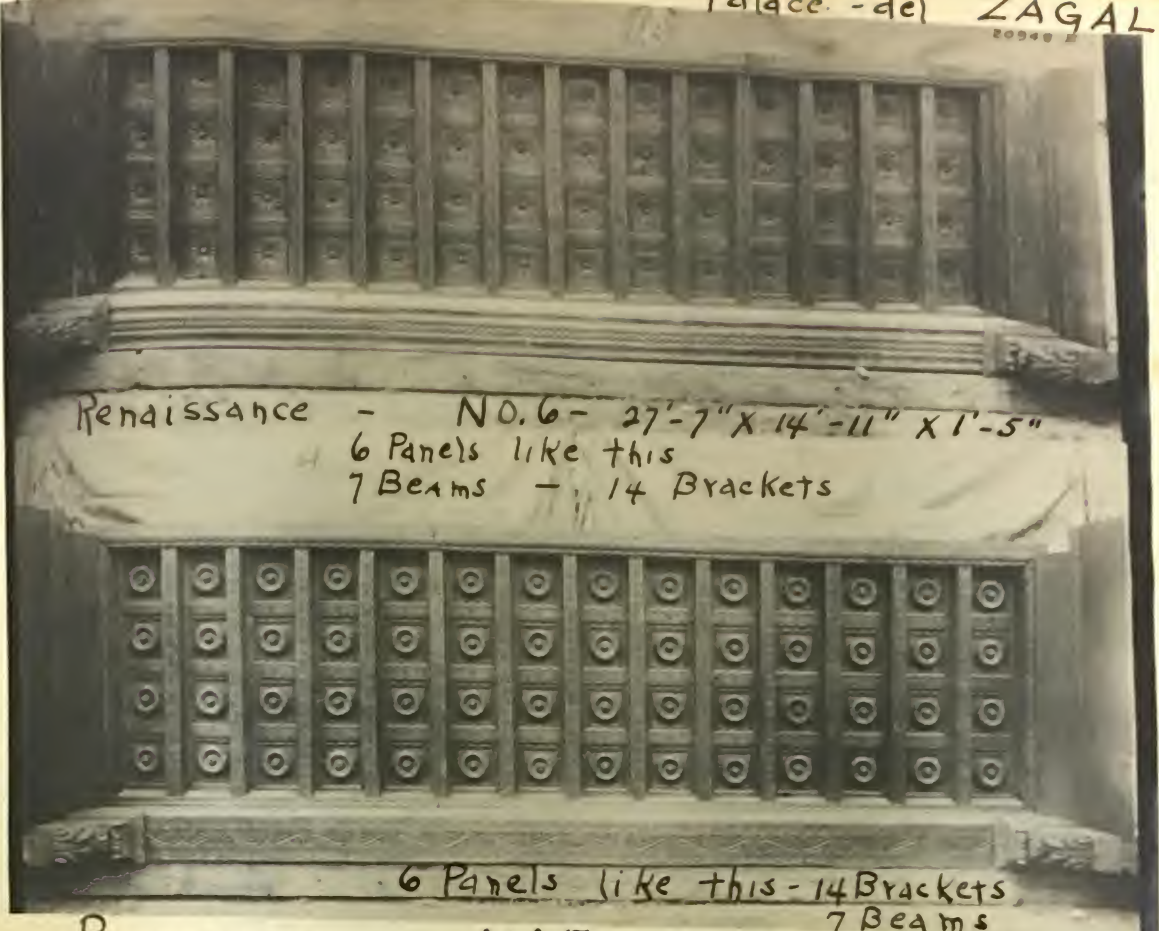


10 Panels like this  
 22 Brackets - 11 Beams  
 Renaissance - NO 4 - 26'-0" X 9'-4" (total)



Guadix - SPAIN

Palace - del ZAGAL



Renaissance - NO. 6 - 27'-7" X 14'-11" X 1'-5"  
6 Panels like this  
7 Beams - 14 Brackets

6 Panels like this - 14 Brackets  
7 Beams

Renaissance - NO 7 - 27'-7" X 14'-11" X 1'-5"











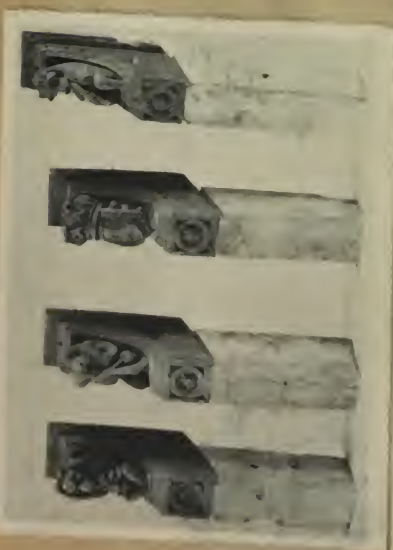
Guadix - SPAIN

Palace - del ZAGAL



(Gothic) Detail of - NO 2 -



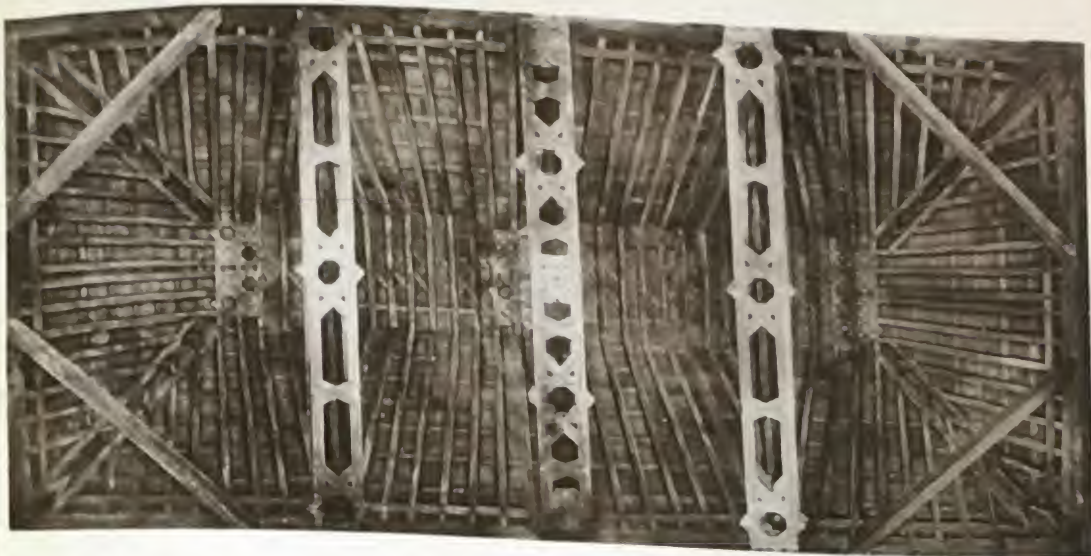


From "English Homes—The English Interior."  
Great Dixter. The Great Hall, Northern Sussex.



No. 80. BEAUTIFULLY CARVED WOOD CEILING  
SPANISH. EARLY 15th CENTURY





que siguen: «en los efectos difieren las cosas pequeñas de las grandes, poco»; «muchas veces está el error en el instrumento y otras en no entenderlo», «pero, todos ellos muy en consonancia con la literatura de la época.

Dedica la tercera parte á lo que él llama «Tratado de calibres». En el primero de los capítulos, que trata el calibre y primeras libras de bala, de hierro y de plata da una regla para hallar el diámetro, fundándose en las lecturas de Nicolás Tartaglia, Juan Pérez Moya, Capitán Rojas y Alberto Durero, y volviendo á dar una nueva nota de erudición dice «la cual da muchos filósofos de Delios, que se juntaron para duplicar el ara de Apolo, no la supieron». Termina esta tercera parte con un capítulo, dedicado á dar aún dicha línea (diámetro) en los cuerpos cúbicos.

Y aquí terminan los dos textos antiguos. Completa el volumen que nos ocupa con la parte propia y aclaratoria que eleva al libro de ser un curioso documento de su época, á casi una obra actual y útil para todos aquellos que deseen un renacimiento de nuestro español antiguo. Consta este apéndice de las Notas y de un Glosario. Las primeras aclaran exclusivamente el texto de Arenas, traduciendo

en lenguaje científico moderno lo vertido en aquéllas; y el segundo, que es un interesantísimo trabajo filológico de los términos empleados, indicando cuáles cayeron en desuso y cuáles se perpetuaron en el lenguaje del oficio. En suma, un Glosario interesante, lleno de datos anecdóticos y curiosos y un serio estudio etimológico.

De especial interés es, entre otros, la explicación de la palabra *Alcarife*, en la cual se habla de la organización gremial de Sevilla en aquella época; en la que la Junta del gremio de carpinteros se componía del Alcarife Alarife (que lo fué López de Arenas), dos diputados y cuatro carpinteros compradores, jueces en los tribunales de exámenes á maestros alarifes; exámenes de los cuales se detallan las materias exigidas, y otros mil detalles llenos de interés que nos es imposible transcribir.

La obra, pues, del señor Sánchez Lefler es por demás digna de elogio; gracias á él se perpetúa este libro rarísimo, único en su clase y necesario para todo aquel que quiera hacer una investigación seria de lo que fué su primitivo arte español en lo que se refiere á esa *carpintería de lo blanco*, de las armaduras cuya ejemplaridad heredamos de los árabes y que nuestros constructores del día han olvidado por completo.

#### MUESTRA DE LAS FIGURAS



Fig. XIII

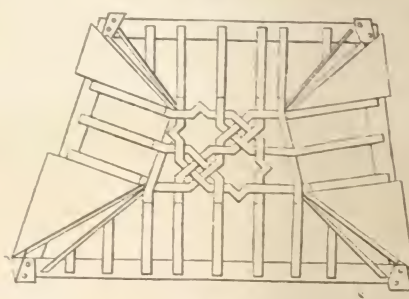


Fig. VIII

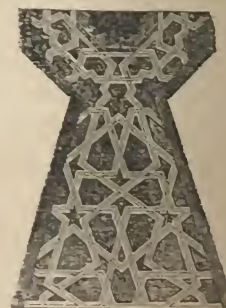


Fig. LXXVIII

Un tomo en 4.<sup>o</sup>, lujosamente editado, con más de 200 páginas y setenta y ocho figuras en el texto, encuadernado con gran elegancia en tela, forrado con cubre-pollo de papel pergamino, grabado con el facsimil al natural de la cubierta de la primera edición.

**Vale diez pesetas en toda España**

Se enviará franco de porte (certificando) á los que le pidan directamente acompañando su importe en letra del Giro mutuo; Postal, ó de fácil cable, para lo que bastará llenar el boleto que se acompaña.







6328 Decorazioni nelle sale del Palazzo Spada Roma

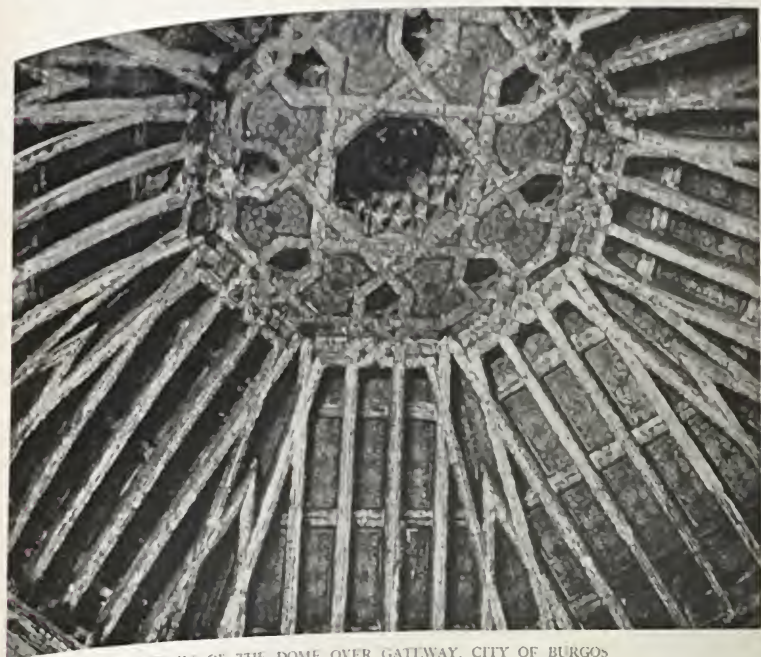


SEVILLE, PALACE OF THE DUKE OF ALBA. XVI CENTURY. GROUND-FLOOR SALON WITH DECORATE BEAMED CEILING AND CARVED STUCCO FRIEZE. IN THE DRAWING FURNITURE OF THE PERIOD HAS BEEN INTRODUCED



Courtesy of Van Dieren and Compagnie  
JAN VAN EYCK'S "MADONNA OF YPREN" NOW IN AMERICA





DETAILS OF THE DOME OVER GATEWAY, CITY OF BURGOS

TAIL,  
AMA

ing of a gar  
in W. E.  
Madama  
than Hel  
it court  
I review of  
it issue







(Ed.<sup>ra</sup> Alinari) N.° 38001. ROMA — Biblioteca Vaticana. Particolare del Soffitto nel gran Salone di Sisto V. (XVI Sec.).

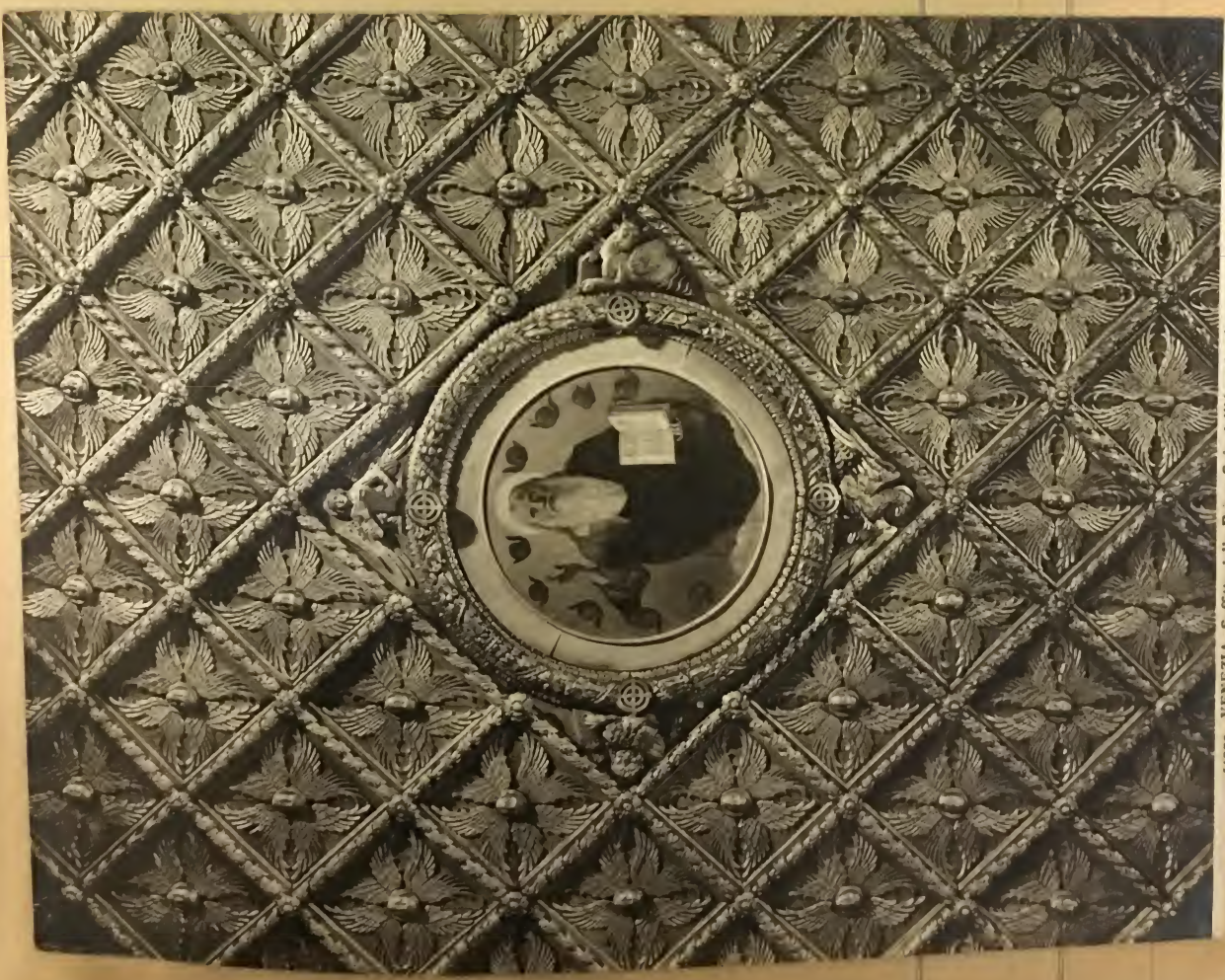


(Ed.<sup>ra</sup> Alinari) N.° 38038. ROMA — Vaticano. Logge di Gregorio XIII. Particolare della Decorazione. (XVI Sec.).





(Ed. - Alinari) N. 36920. SIENA - Chiesa di S. Vigilio. Particolare del soffitto. R. Vanni



14773 - VENEZIA - Soffitto della Prima Sala dell'Accademia - Anderlini - Roma





Roma, N. 9483

Villa Madama dettaglio arco absidale

Fotog. R. Mosconi



Roma, N. 9480

Villa Madama dettaglio Abside sinistro

Fotog. R. Mosconi





22941 - CAPRAROLA - Palazzo Farnese - Sala dell'Ercole (con affreschi del Zuccari) Ripr. int. - Anderson Roma.



(14° fotom. N° 10247) VENEZIA - Palazzo Reale. Anticamera della Biblioteca. Decorazione di un angolo della volta. (XVI secolo.)





Roma, N. 9508

Villa Madama, dettaglio festone Giulio Romano

Fotog. R. Moccioni



Roma, N. 9500

Villa Madama, dettaglio angolo sinistro

Fotog. R. Moccioni





Roma, N. 9488

Villa Madama dettaglio dell'arco maggiore

Fotog. R. Mosconi



Roma, N. 9489

Villa Madama dettaglio Abside sinistra

Fotog. R. Montoni





BARCELONA; RETROSPECTIVE EXPOSITION OF FURNITURE, 1924. SALON OF THE LATE XVII CENTURY, COPIED FROM  
THE SALA DE LA PANADERÍA IN THE AYUNTAMIENTO (CITY HALL) OF MADRID





over





13640 VENEZIA - Crocifissione di N. S. (Tintoretto) Scuola S. Rocco

Riproduzione Interdetta - Anderson Roma.



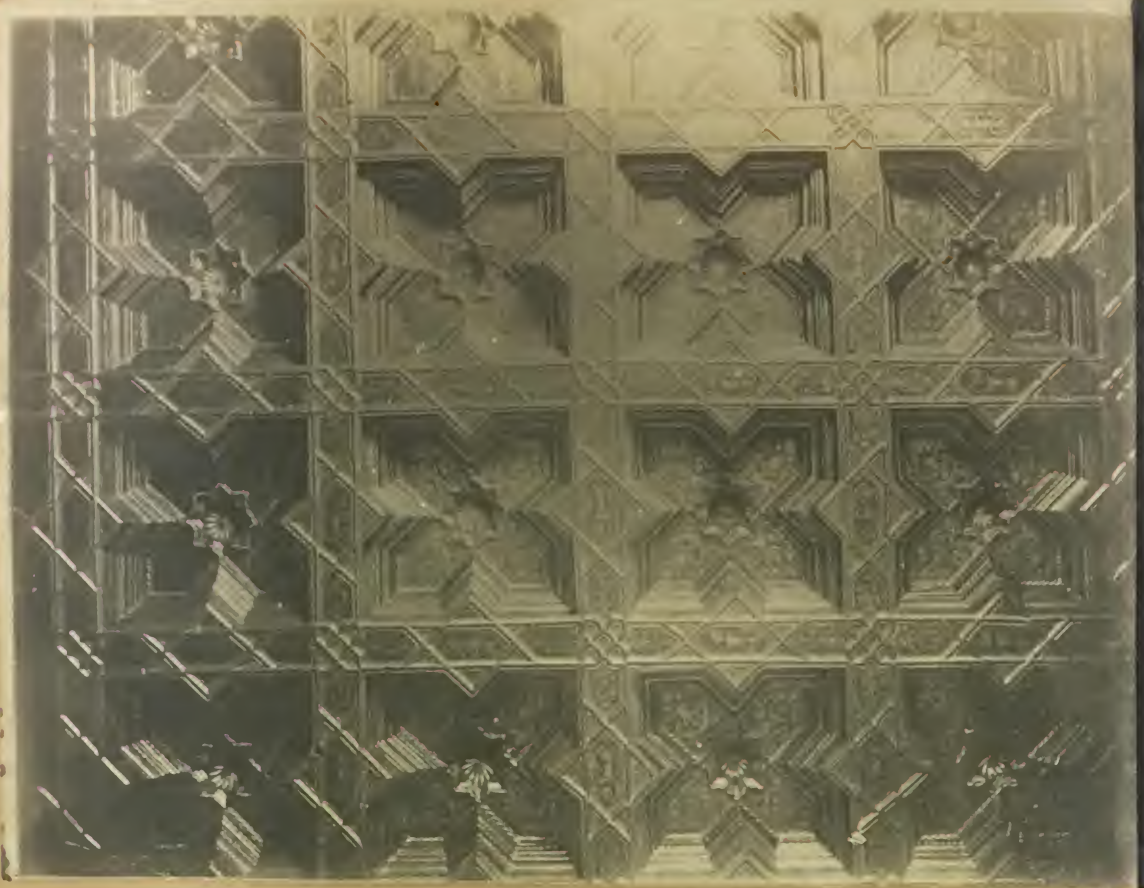
DINING ROOM, VILLA PALMIERI, FLORENCE

From "Italian Furniture and Interiors," by Gen. Leland Hunter. Courtesy of the Publishers, William Helburn, Inc., 418 Madison Ave., New York



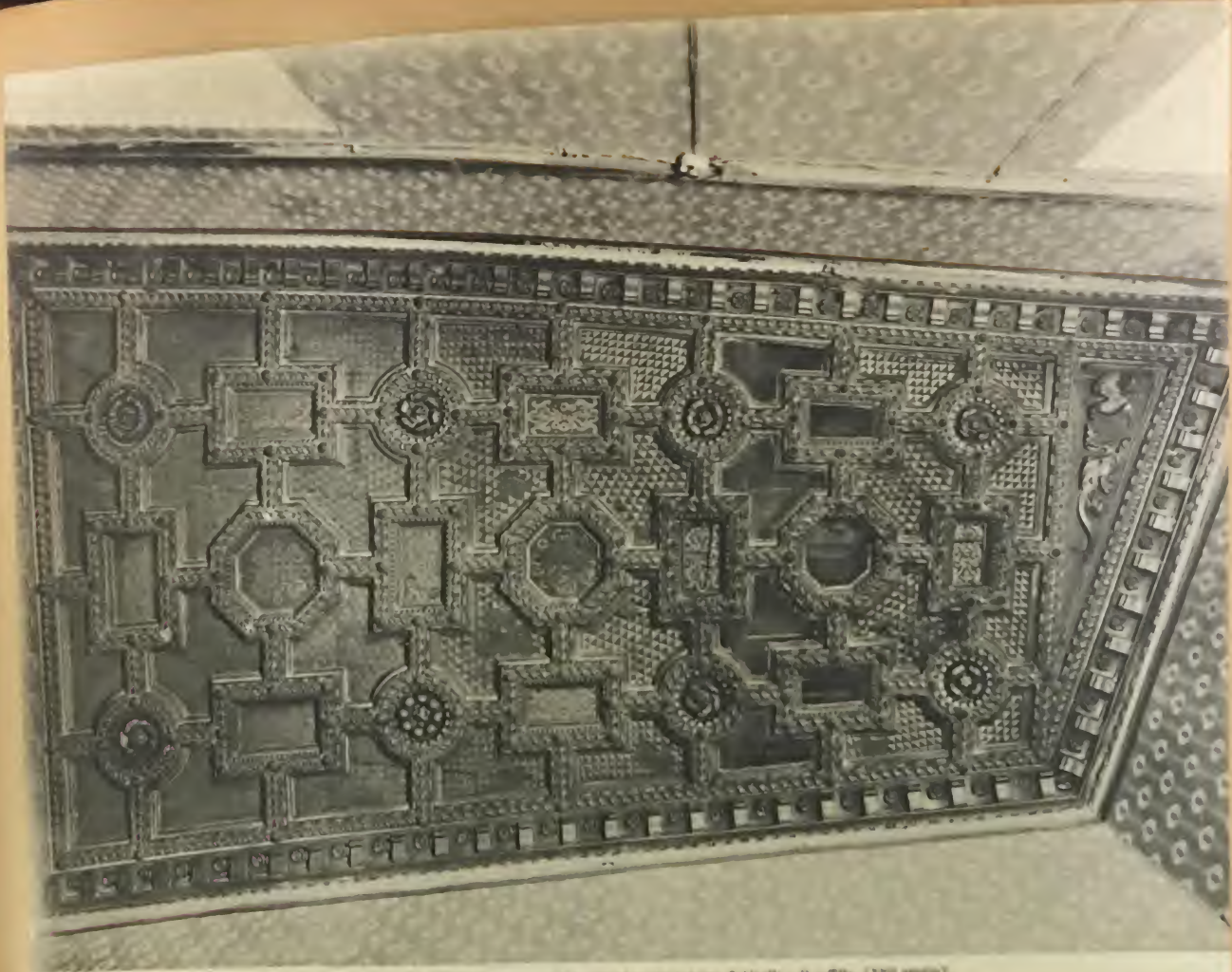






18. Milano. PIAZZA CITTÀ DI BASTIA. CANTO DI S. FRANCESCO. In dettaglio dell'Altare Maggiore. (M. B. B. B.)





(Ed. - Alfani) N. 28030. ROMA - Palazzo Massimo alle Colonne. Giallo - Il soffitto. (XV secolo).



(Ed. - Alfani) P. 1 - N. 3032 SIENA - Calceolaria - La vita dei Santi: dell'Uomo, dell'Uomo, dell'Uomo. (Antoni Farnetio).





Roma N. 5740

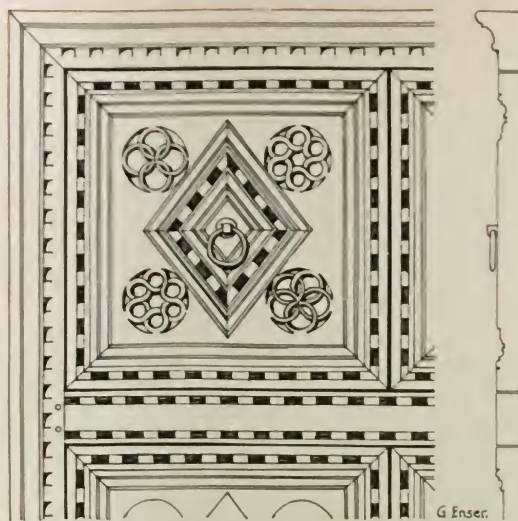
Mosaico nel pavimento della Chiesa di S. Clemente

Fotogr. N. Mosconi



5740. Roma - S. Clemente - Mosaico di pavimento





Detail Sacristy Cupboard-Santa Croce-Florence.



1798. Anagni. Cathedral. Mosaic detail.

BY STUDENTS  
BEAUX ARTS  
TECHNICAL SCHOOL OF DESIGN













Fig. 1. - S. Maria in Campitelli. - Plafond. - Roma. - 1802. - Plafond. - S. Maria in Campitelli. - Roma. - 1802.



Fig. 2. - S. Maria in Campitelli. - Plafond. - Roma. - 1802. - Plafond. - S. Maria in Campitelli. - Roma. - 1802.





(Ed.<sup>na</sup> Alinari) N.° 28001.a. ROMA — Palazzo Massimo alle Colonne. Portico, decorazione in stucco del soffitto. (XVI° secolo).



(Ed.<sup>na</sup> Alinari) N.° 20984. PERUGIA — Pinacoteca Vannucci. Sala dell'Angelica, particolare del soffitto (Masso Papacello, XVI Secolo).













(Ed. Alinari) P. I. N. 7060. ROMA Palazzo Vaticano, Appartamenti privati di Sua Santità. Sala del Conistorio, un dettaglio del soffitto. (XVII secolo.)



(Ed. Alinari) P. I. N. 17500. URBINO - Marche. Palazzo Ducale, Gabinetto del Duca. Una parte del soffitto riccamente scolpito. (XV secolo.)





(Ed. Alinari) P. I. N. 12882. VENEZIA - Palazzo Ducale, Museo Archeologico. Sala degli Scarlatti, dettaglio del soffitto. (Del Rinascimento)



(Ed. Alinari) P. I. N. 13070. VENEZIA - Sala di San Marco. Parte di un soffitto in legno al primo piano. (XV secolo)





14749 - VENEZIA - Dettaglio del soffitto della prima sala dell'Accademia - Anderson, Roma



14417 VENEZIA Il soffitto della sala degli Scarlatti Scarpagnini Mus. Arch. Anderson - Roma





148 - Ancona N. 28530 ROMA - Palazzo della Consolazione - Salvo dei card. e dei. in pannello del soffitto. XVI. sec.





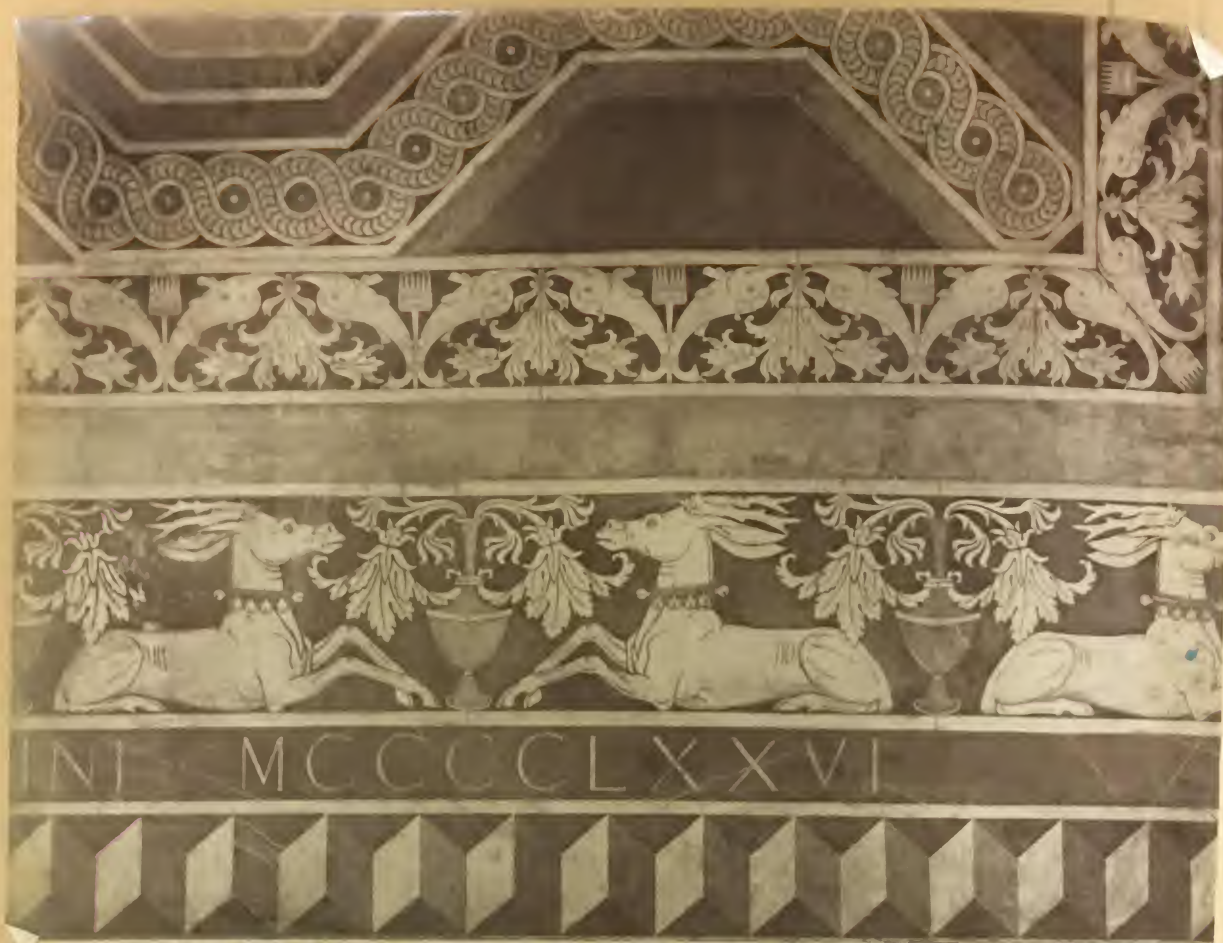




F.4 - Albero di F.4.N - IPBEO MANTOVA - Polvere Dappale. Dettaglio di un albero in legno di tipo "F.4" e dei componenti del







(Ed. - Atinani) P. L. N.° 9043 SIENA - Cattedrale. Parte del Fregio attorno alle sette età dell' Uomo, dettaglio del Pavimento. (Ant. Federighi.)



(Ed. - Atinani) N.° 29027 ROMA - Palazzo Massimo alle Colonne. Piccolo Gabinetto - Particolare del soffitto. (XVI° secolo)







INTÉRIEURS DE PALAIS ET CHÂTEAUX

Pl. 12



At. Goussier (1844) - Peinture de Mantegna, (Lyon, France)

CHATEAU DE CHARENTON

Château de Charenton

INTÉRIEURS DE PALAIS ET CHÂTEAUX

Pl. 13



At. Goussier (1844) - Peinture de Mantegna, (Lyon, France)

CHATEAU DE CHARENTON

Château de Charenton





Ar. Guérinot, éd., Fashbury St-Martin, 140, Paris

Ar. P. de la Roche, éd., Paris

CHATEAU DE CHEVERNY



Ar. Guérinot, éd., Fashbury St-Martin, 140, Paris

CHATEAU DE CHEVERNY.





Inlaid Room, Sizergh Castle, Westmoreland, about 1575



Salón de baile en la «Casita del Príncipe» («Casa del Labradora»), inmediata al Palacio de Aranjuez



A T-SHAPED PORCH GIVES ENTRANCE TO THE CASTLE OF THUENE

Not so very long ago this splendid fourteenth century castle standing 100 miles out from Vienna was the residence of Count Colloredo, the last descendant of the Venetian Captains; since his death it has become the property of his nephew, the Count of Thun.





THE COUNCIL CHAMBER IN THE TOWN HALL AT STERZING.



8—THE STUCCO PARLOUR

The ceiling a good example of early Elizabethan



Copyright.



9—DETAIL OF CEILING.

Patels of vine, to the pomegranates, etc. Hope of the country



En el admirable palacete que Carlos IV mandó construir y decoró para su hijo, hay una admirable galería de esculturas





THE AMERICAN ARCHITECT

CEILING IN HAMPTON COURT PALACE, ENGLAND

ARTE Y DECORACIÓN EN ESPAÑA. V

Lámina 12





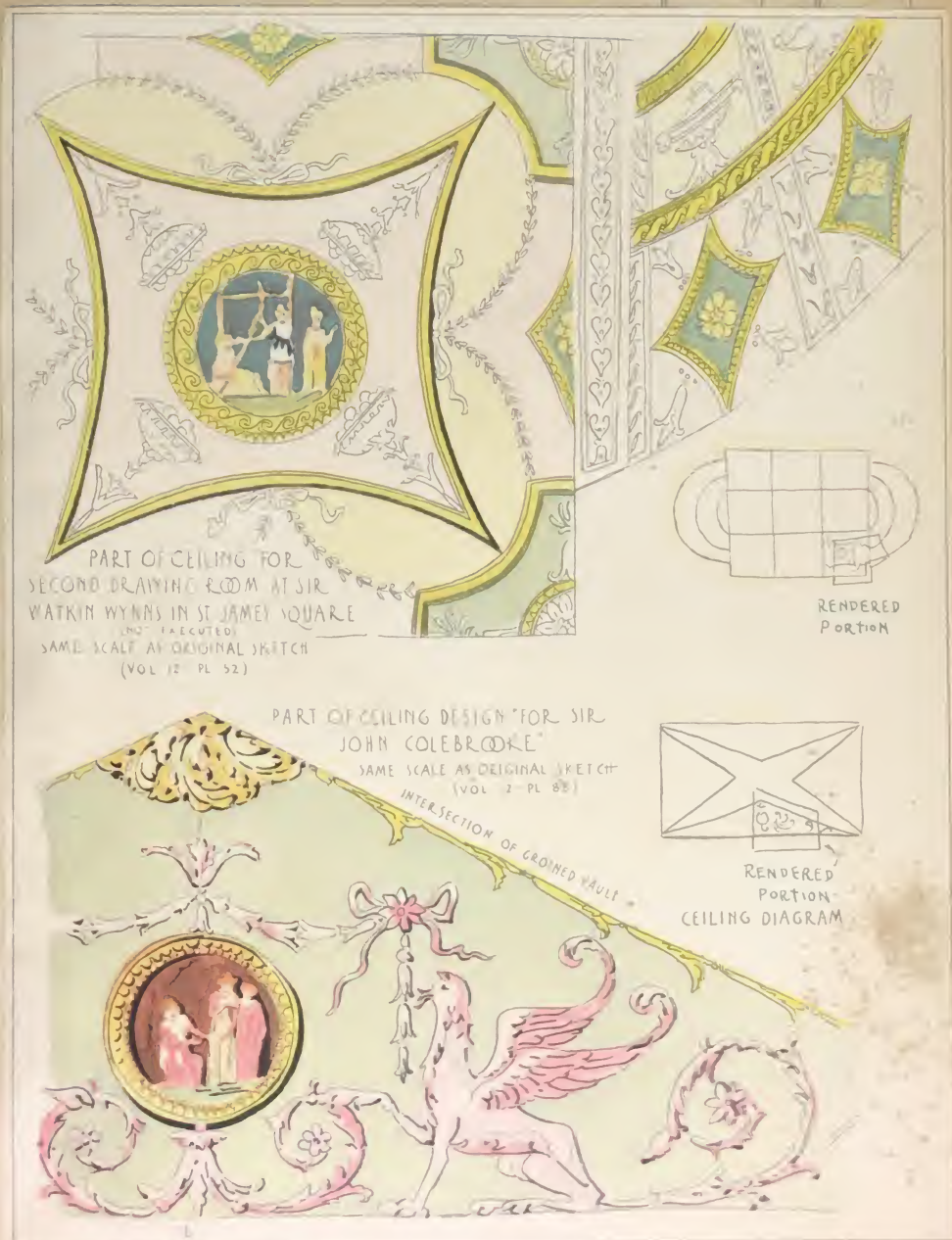
— CENTER LINE —











# COLOR SCHEMES OF ADAM CEILINGS—II

From accurate copies in water color by Gerald K. and Betty F. Geerlings of the original studies by the Adam brothers now in the Sir John Soane Museum, London. These faithfully follow the colors but do not pretend to retain the exact delineation of the ornament

































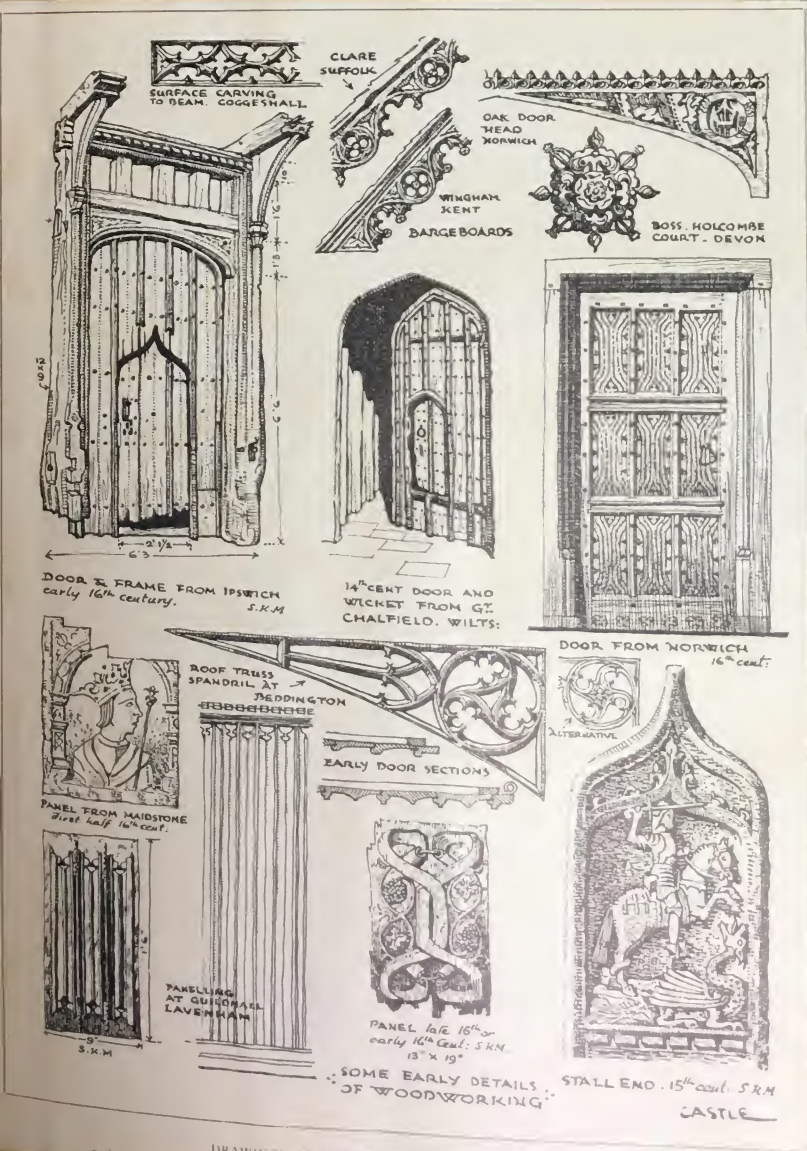
DETAIL OF THE ROOD-LOFT.



FIG. 4.—CARVED DOORWAY FROM TUFF CHURCH, BUSKERUS, A.M.E.



Archaeological Record August, 1927  
BRONZE DOORS OF THE CATHEDRAL, TRANI

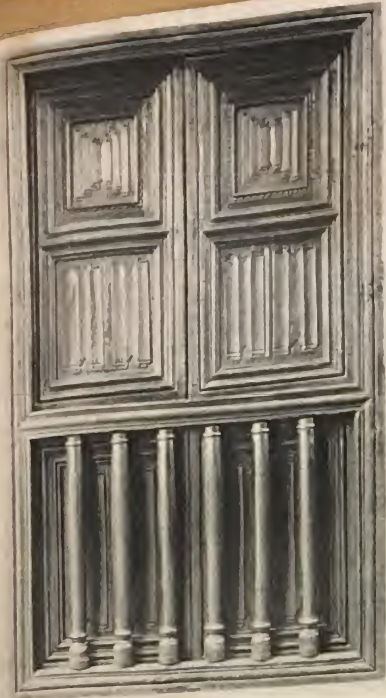


THE CHANCEL AISLE AT WYCHURCH.









SPANISH GOTHIC CARVED PINE WOOD MONASTERY DOOR  
Massive oblong molded frame, paneled in two sections: the upper section four minor linenfold panels, the lower section with two similar panels free by a colonnade. Each section is hinged to open independently of the door.  
Height, 6 feet; width, 3 feet 7 inches  
[Illustrated]



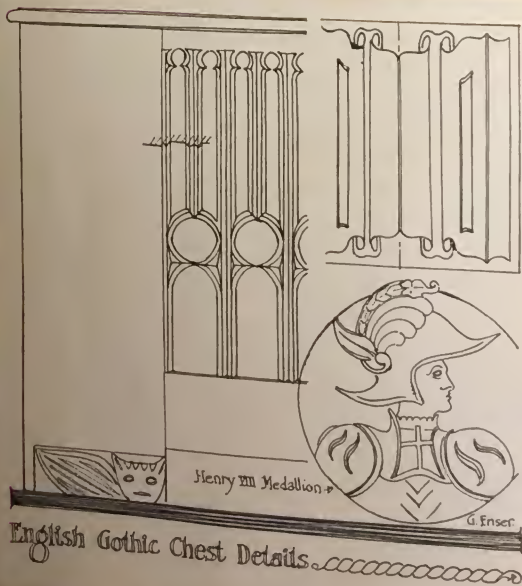
Linen Paneling. Probable date about 1540



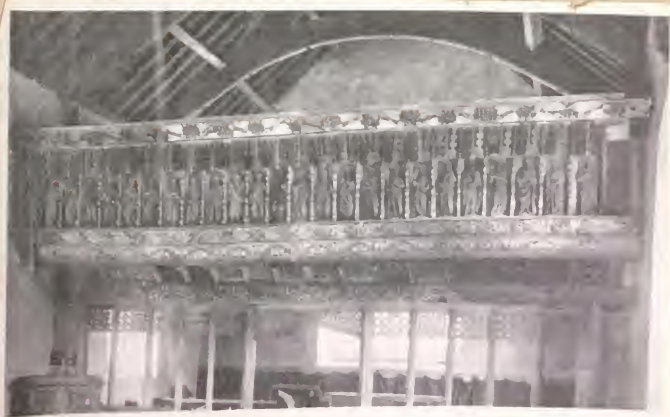
rustic entrance door



102. CARVED OAK DOORS, IN PART OF THE GOTHIC PERIOD



English Gothic Chest Details



WOOD-LOFT AND SCREEN IN LLANANO CHURCH, RADNORSHIRE









1 The Hall of Houghton Tower, Lancashire, England. Shows the view from the north end.



OLD WOODEN EFFIGY IN BRAYBROOKE CHURCH. Copyright



THE CHAPEL

ESSENHIGH CORKE



A PORTION OF THE SCREEN IN THE CHURCH

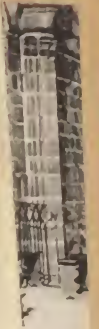
Copyright 1917





K 24" X 6 7/8"





English Monarch.







No. 584—"LAVABO" OF ROYAL MARBLE IN THE HENRY IV DINING-ROOM



THE CHAPEL AND THE TOMB



Un detalle del coro de la Catedral de Sigüenza

[Fot. Leopoldo]

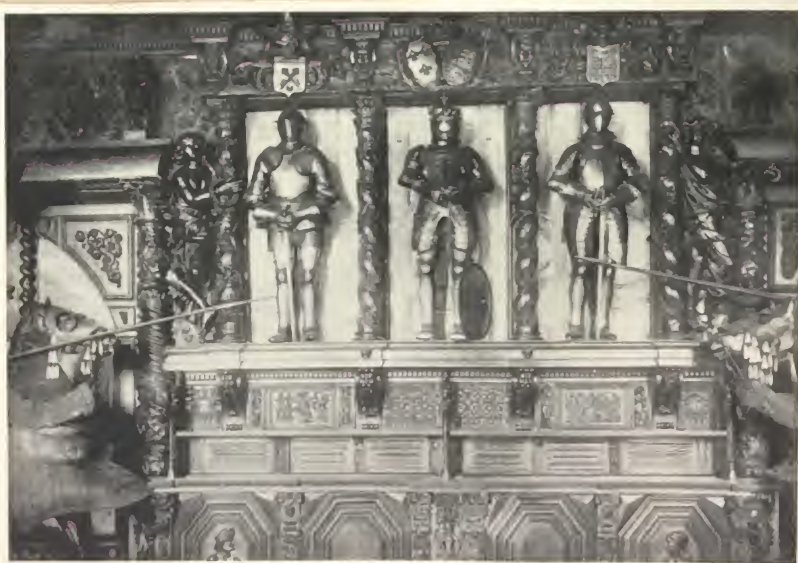




BURGOS. Cartuja. Vista del Coro.







No. 581—SIDEBOARD, SURMOUNTED BY A KING AND TWO KNIGHTS IN ARMOR, IN THE HENRY IV DINING-ROOM





Copyright

5.-IN THE DRAWING-ROOM.

"COUNTRY LIFE."



Copyright

5. THE HALL CHIMNEYPIECE.

Built from 1400. An Elizabethan attempt at Baroque Gothic.

"COUNTRY LIFE."



Copyright

SCREEN IN SOUTH HALL





EARLY XVI CENTURY PANELL'D ROOM AT BOUGHTON MALHERBE. KENT



No. 101. CARVED OAK DOORS, IN PART OF THE GATES PIER



No. 104. CARVED OAK DOOR





No. 105. CARVED OAK PALACE FRIEZE



SOUTH EAST CORNER OF THE HALL.



ANCIENT DOORS.

COUNTRY LIFE -  
NO. 104. TWO CARVED WOOD DOORS, SPANISH, 16TH CENTURY





"THE COMMONS" OR HUTCHINSON HALL.

40 by 115 feet in the clear. Painted in oak, with pendant lanterns of oak, in red, blue, and gold.



PART OF OAK GALLERY.

"COUNT

consideration of his good service in Spain, Guineas, Flanders, and Picardy, was made treasurer of Calais, being an officer of 1517. Very shortly afterwards he was named to the post of a Knight of the Garter; and the high consideration in which he was held caused him to be selected as one of the commissioners to make arrangements for the famous interview between Henry and Francis I. known as the Field of Cloth of Gold.

Vyve, that Smiles resented the turn affairs had taken, Shakespeare's "King Henry VIII," he speaks of him as "An honest country lord, as I am, I mean."

A long time out of play, now bring his plume back, And have an hour of hunting."

The dramatist does less than justice to Sandys in his





No. 103. CARVED OAK DOOR



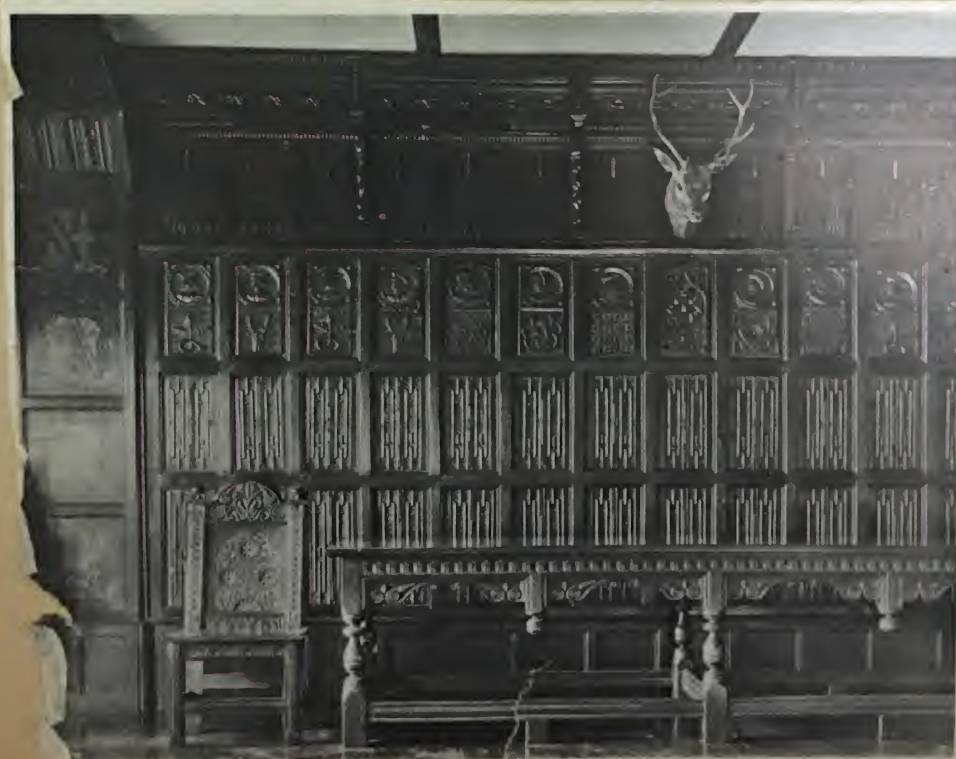








Paneled Room from House at Waltham Abbey, about 1535



ONE SIDE OF THE DINING ROOM













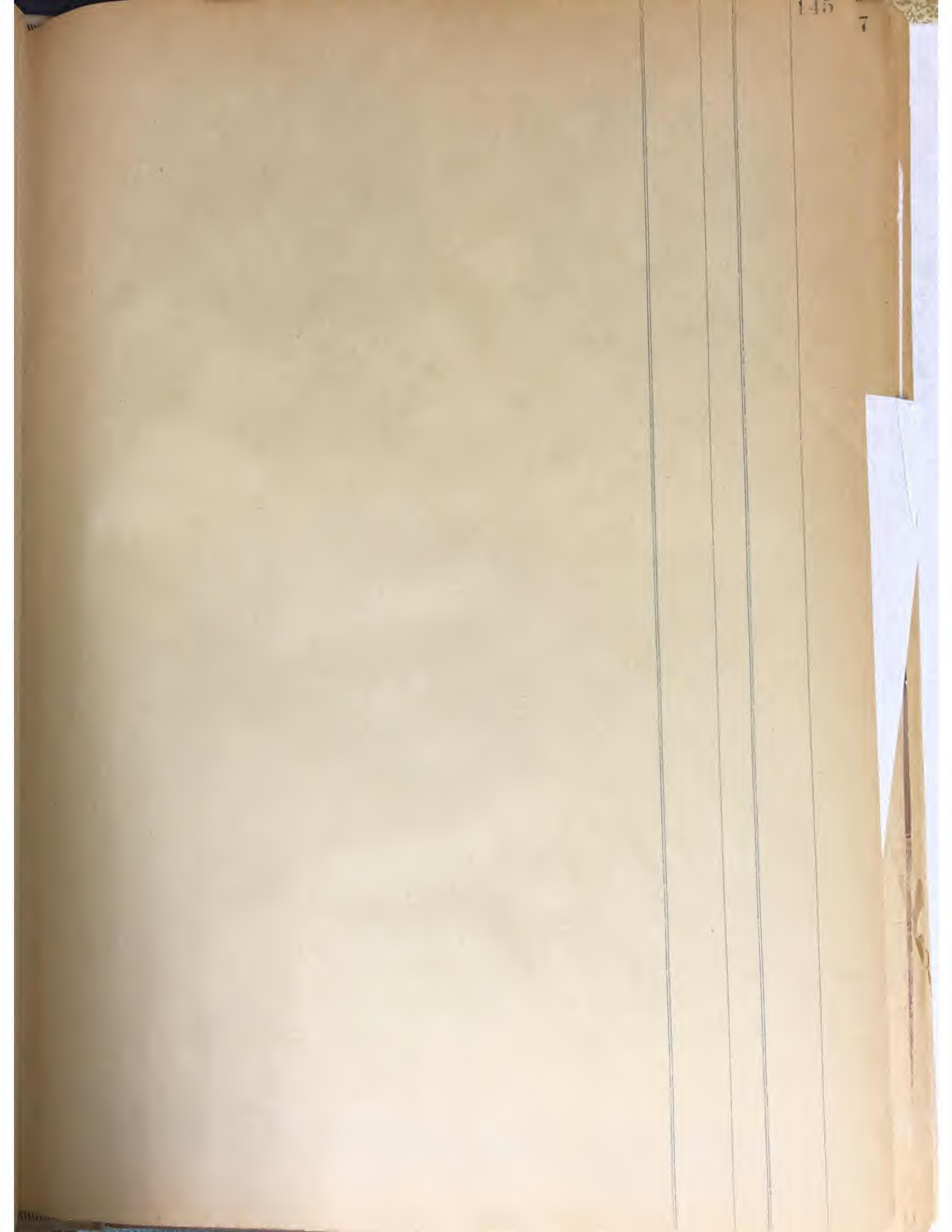




















El patio de la Alhambra tiene también, como todos los patios y salones de la Alhambra, magníficas puertas con admirables tallas de ricas tracerías



*Photograph by Antonio Vicens*

Bright colored tiles add to the beauty of this wall of the house of El Greco in Toledo, Spain



XVIth century oak armorial entrance doors in a frame. Carved with heraldic devices. American Art Association



Pino wood church doorway, Hispano Moorsque XVI century double doors with frame. American Art Association



Spanish Renaissance pair of 16th century carved pino wood entrance doors. Courtesy of the American Art Association



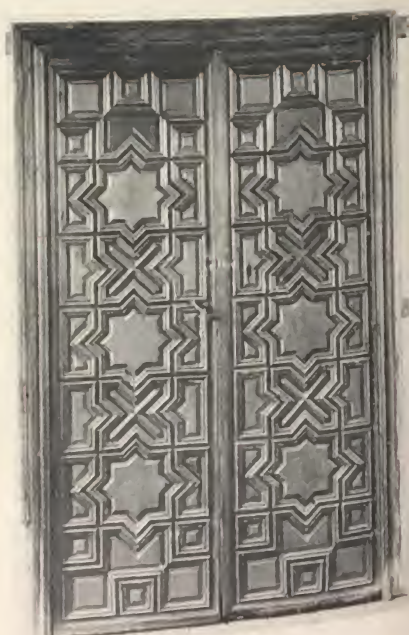
Spanish XVI and XVII century pair small pino wood doors, deeply molded. Courtesy of the American Art Association







THE METROPOLITAN MUSEUM  
OF ART







Pair of walnut and pino wood entrance doors. Spanish XVII or XVIII century. Courtesy of the American Art Association



Carved pino wood palace doors of Andalusian origin, late XVI or early XVIII century. American Art Association



Pair of walnut and pino wood entrance doors. Spanish XVII or XVIII century. Courtesy American Art Association



XVII century pino wood doors, brown patina with geometrical designs. Courtesy of the Anderson Galleries



WALNUT AND PINO WOOD ENTRANCE DOORS

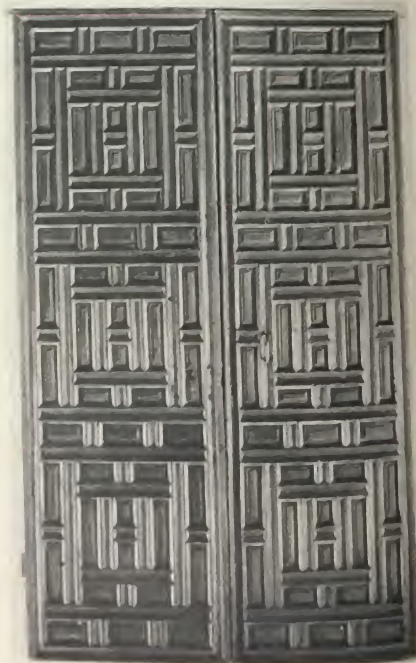
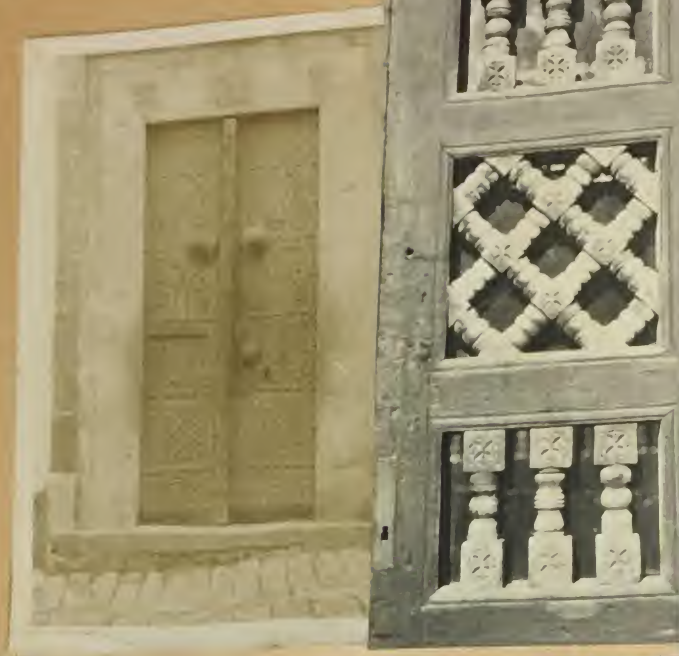
*Spanish, XVI III Century*

Doors, deeply molded and paneled to an intricate geometrical patterning.  
Height, 6 feet 8 inches; width of each, 1 foot 10 inches



Detalle de la magnífica puerta de la Sala de los Abencerrajes





194. PAIR WALNUT AND PINE WOOD ENTRANCE DOORS  
 Spanish, XVII-XVIII Century  
 Double doors, deeply paneled and molded to an intricate geometrical design.  
 Height, 6 feet 11½ inches; width of each, 2 feet 1 inch  
 [Illustrated]





PINO WOOD AND WALNUT ENTRANCE DOOR

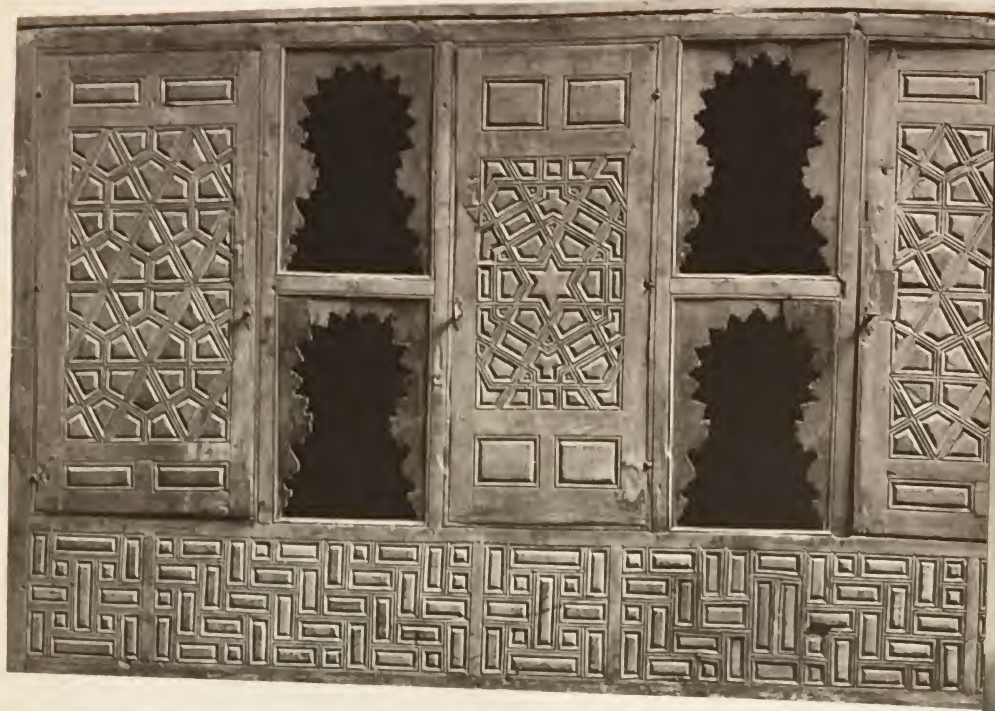
*Spanish, XVII-XVIII Century*

Lavishly enriched all over with moldings enclosing variously-shaped sunk panels bossed with squares, triangles, lozenges and stellate devices in walnut.

3 feet 4 inches.

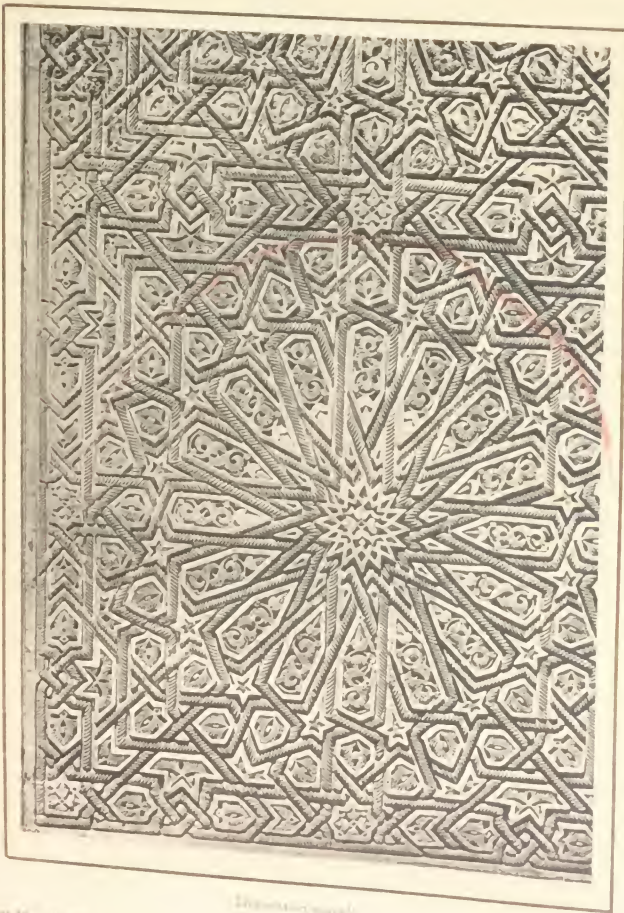






L'ALHAMBRA,

SALLE DES AMBASSADEURS



Alhambra, Sala de Embajadores

Alhambra, Sala de Embajadores

Alhambra, Sala de Embajadores



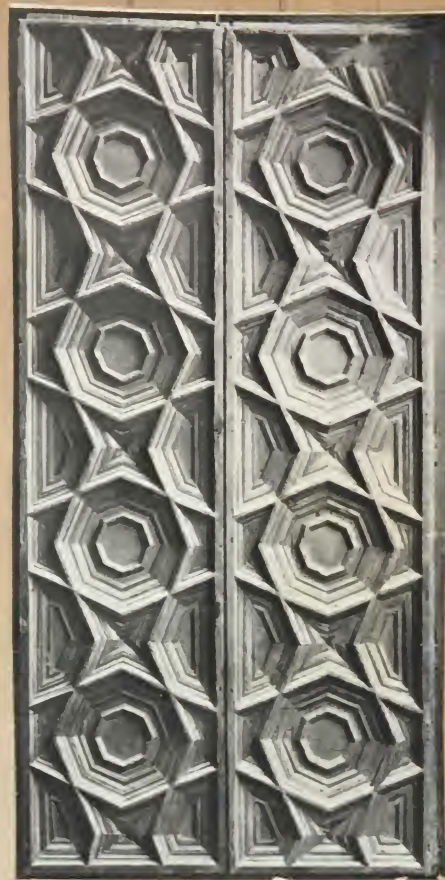


Panneaux de la porte d'entrée.

Editions Albert Morancé.

34.

Copyright, 1920.



SALLE DES ABENCÉRAGES.

They are printed in the forepart of the Catalogue.

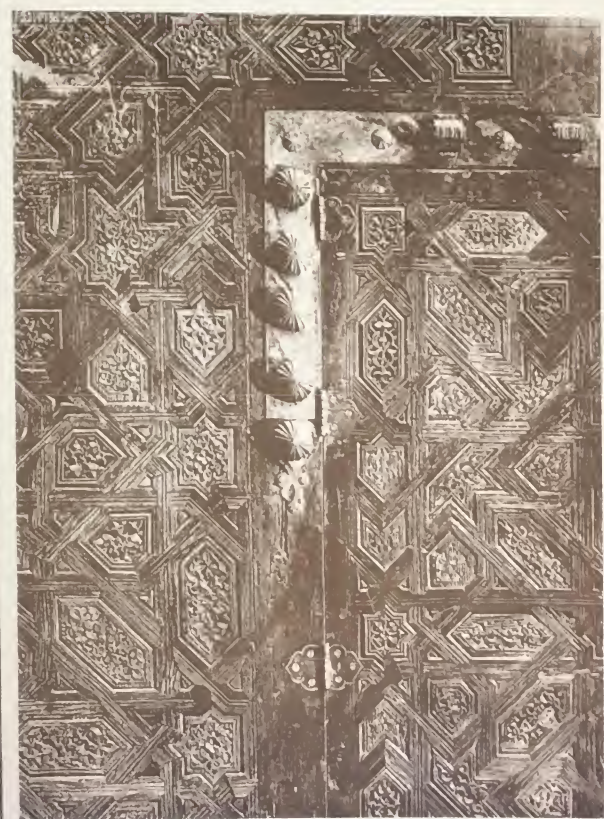


364. PINO WOOD AND CARVED WALNUT PALACE DOOR

Of pine wood, molded with sunk oblong and L-shaped compartments panel in walnut, carved with square rosettes and leaf devices, with a central square floral medallion. Carved on both sides.

over

Spanish, XIII Cen



Détails de la Porte.

Editions Albert Morancé.

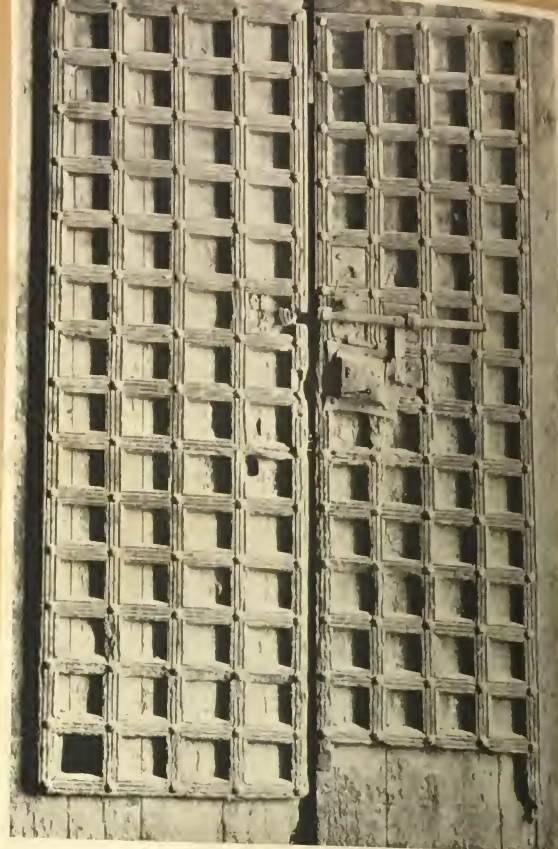
28

Copyright 1901





SEVILLE, CONVENT OF SANTA CLARA. KITCHEN CUPBOARD WITH VENTILATORS OF CAST PLASTER; GREEN WOODWORK

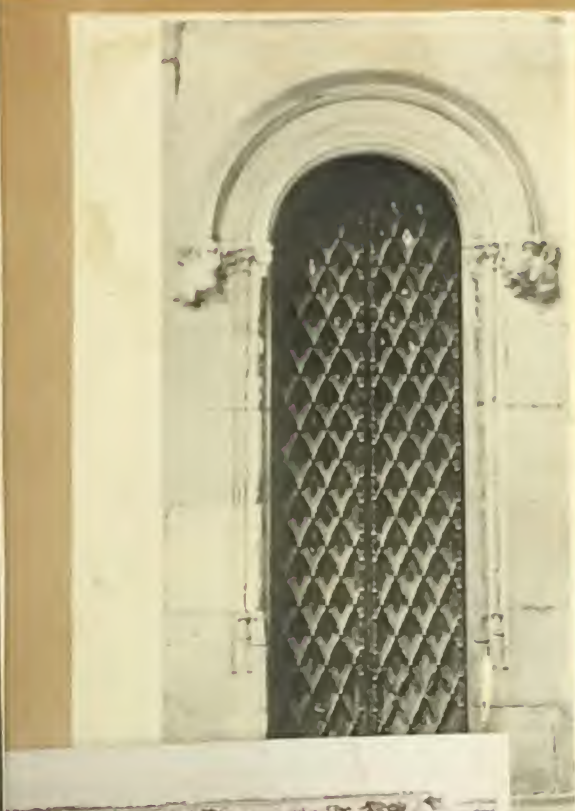


PAIR OF XV CENTURY DOORS FRAMED AFTER THE MOORISH MANNER

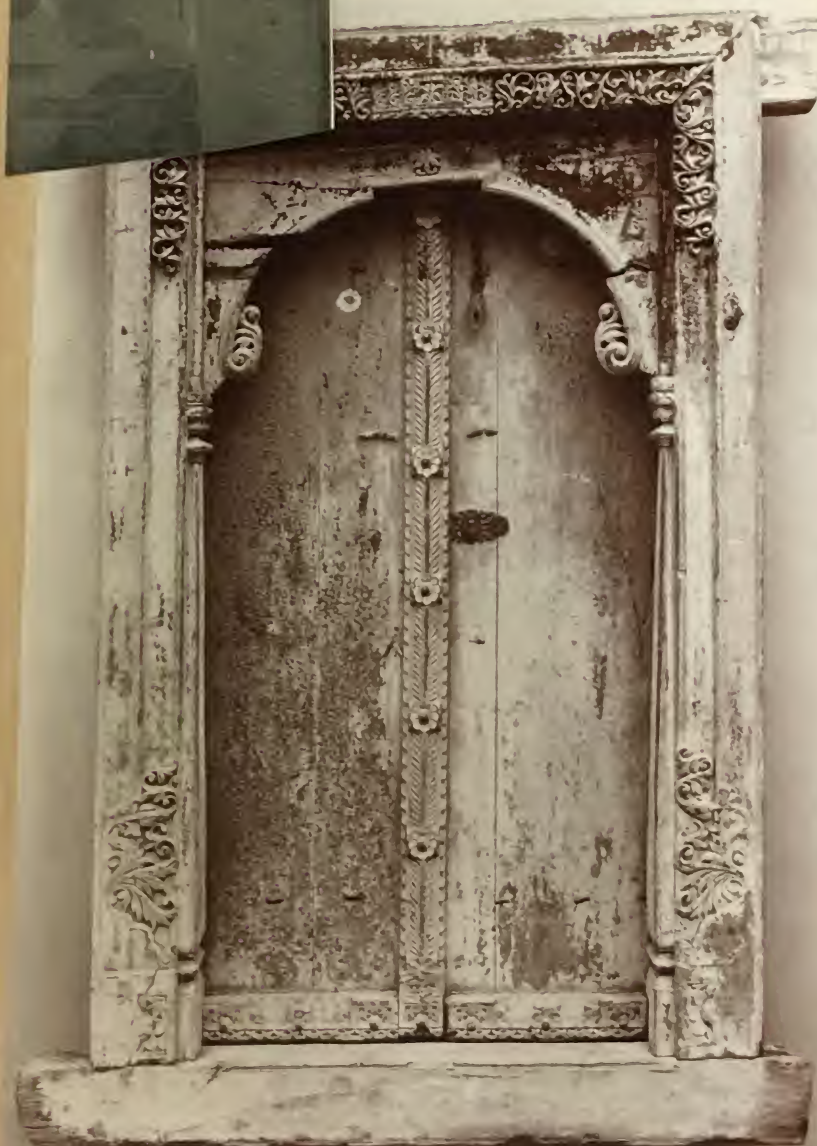


SEVILLE, PALACE OF THE CONDESA DE LEBRIJA, XVII CENTURY. SUMMER DINING-ROOM; CEILING OF BEAMS WITH PLASTER COVES BETWEEN PAINTED IN IMITATION OF TILES. FOR WALL TILES SEE PLATE 60





IN THE



THE METROPOLITAN MUSEUM  
OF ART

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THE METROPOLITAN MUSEUM  
OF ART











Blank lined paper strip on the left margin.









SEVILLA, CORTIJO OF THE MARQUES DE LA T  
LEADING TO THE MASTER'S APARTMENT  
STORY. TILE AND WOOD STEPS, IRON  
WALNUT DOOR







FIGS FROM ECIIA USED TO CLOSE  
D WALL CUPBOARD



SMALL WINDOW SHUTTER AND FRAME FROM ECIIA









CARVED PINO WOOD ENTRANCE DOORS

Spanish, XV-XVI Century

Paneled in six sections and carved in bas-relief with a heron, a dog, a boar, a monkey, a stag and a centaur; the reverse side carved with similar subjects.

Height, 6 feet 6 inches; width, 3 feet 4 inches



520. PINO WOOD AND CARVED WALNUT PALACE DOOR

Spanish, XVIII Century

Of pino wood, molded with sunk oblong and L-shaped compartments paneled in walnut, carved with square rosettes and leaf devices, with a central square floral medallion. Carved on both sides.

Height, 7 feet 10 inches; width, 5 feet 9 inches



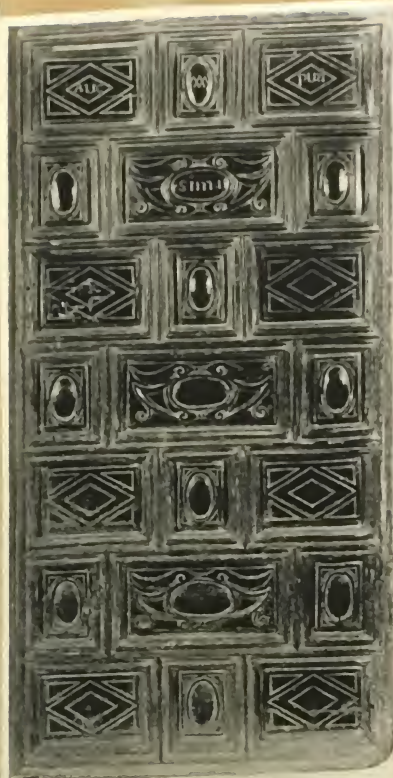
PAIR OF WOODEN DOORS  
SPANISH 18th CENTURY



4-10 1/2  
4208

7-6 5/8





521. PAIR SCULPTURED WALNUT AND PINE WOOD  
ENTRANCE DOORS WITH FRAMES

781—TOLEDAN WALNUT DOOR

78 1/2" x 40"

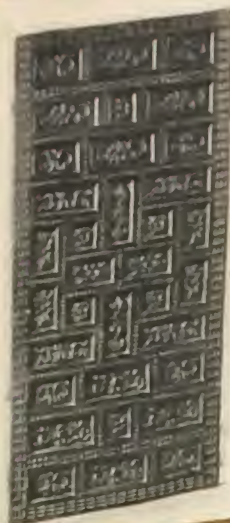
Sixteenth Century



552 TWO CARVED WOOD AND POLYCHROME DOORS  
SPANISH, 16TH CENTURY

344 CARVED WALNUT AND PINE WOOD  
ENTRANCE DOOR









HUESCA, ARAGON; UPPER PORTION OF A CARVED WALNUT SECRETARY IN THE CASA CONSISTORIAL. LATE XVI CENTURY



HUESCA; SACRISTY OF THE CATHEDRAL. RICHLY CARVED PLATERESQUE WARDROBE, EACH SHALLOW DRAWER OF THE LOWER HALF HOLDS A VESTMENT





TORLA, ARAGON; DINING-ROOM OF A XVII CENTURY HOUSE NOW AN INN



TOLEDO CATHEDRAL, WARDROBS IN THE ANTI-SALA OF THE CHAPTER HOUSE CARVED BY GREGORIO PARRO IN 1549



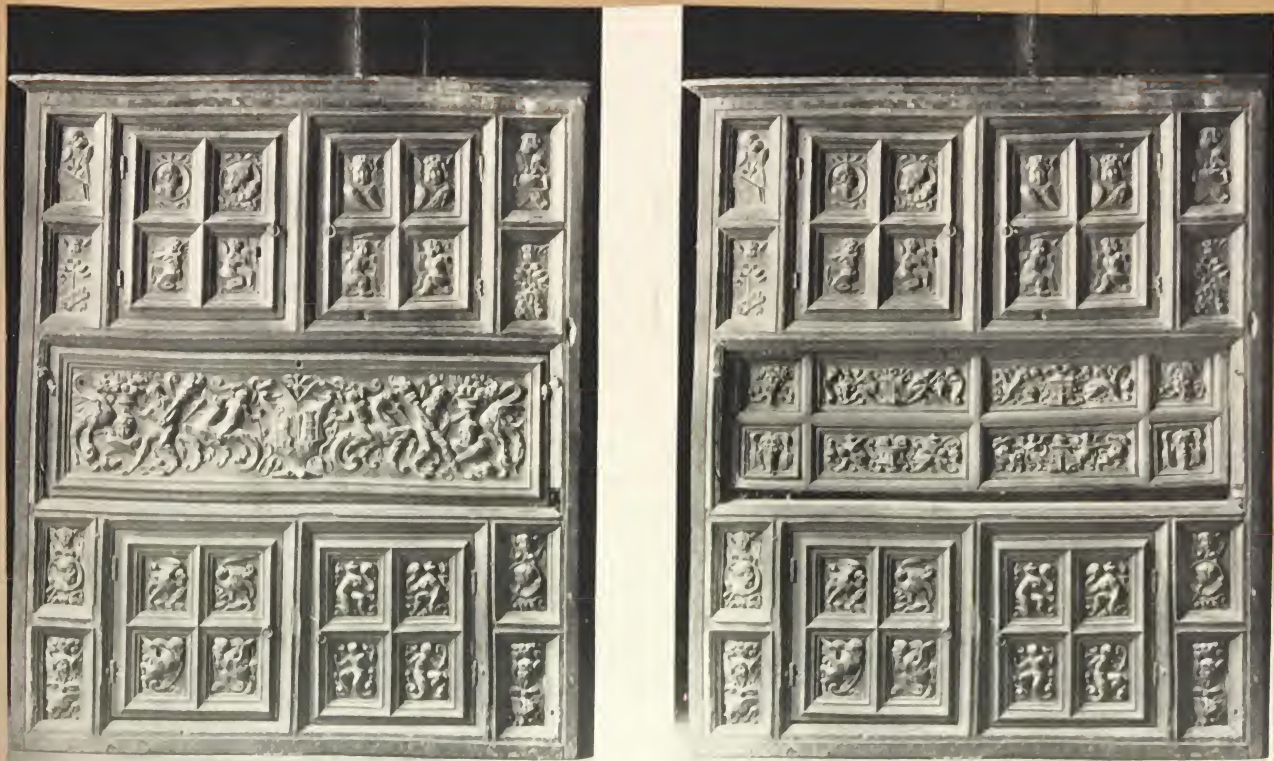


CUENCA CATHEDRAL. XVI CENTURY DOORS TO CHAPTER ROOM,  
ATTRIBUTED TO BERRUGUETE

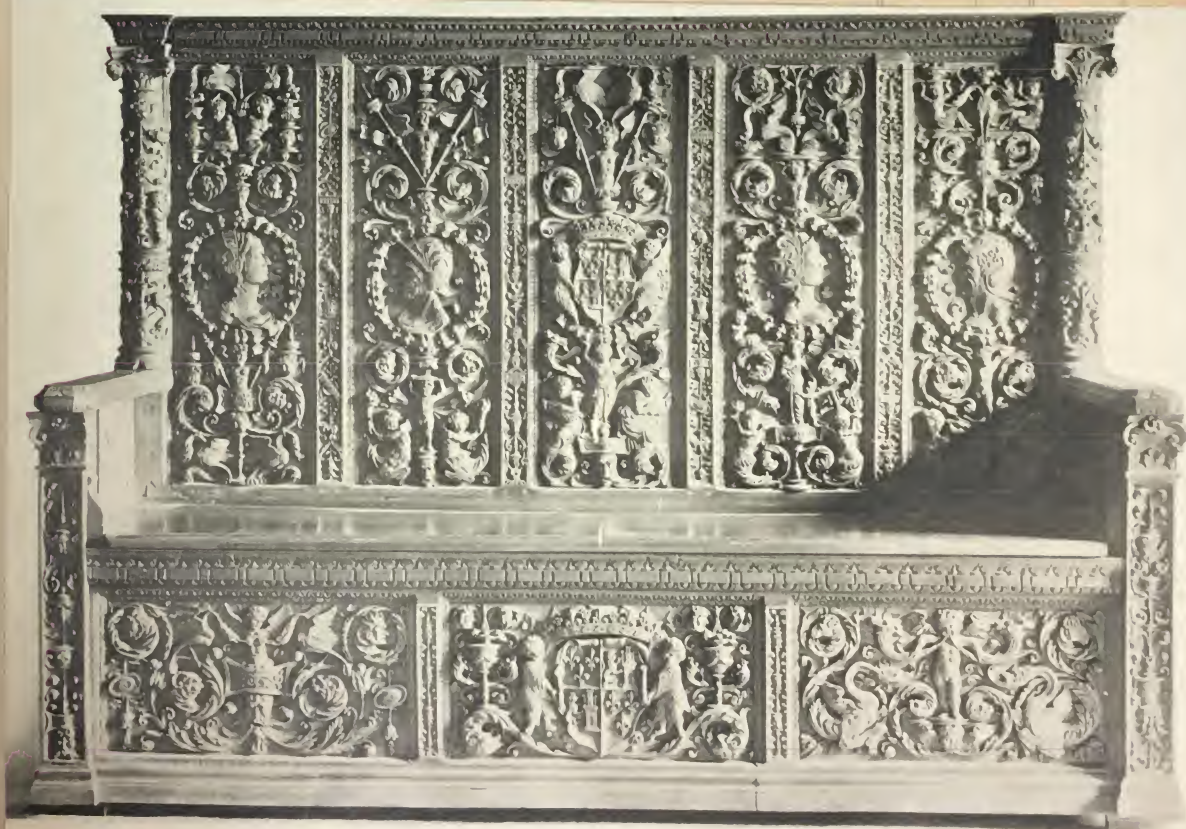


NAJERA, ROYAL MONASTERY OF SANTA MARIA. XVI CENTURY  
WOODEN DOORS TO THE CLOISTER





VIEWS OF A SECRETARY IN PEAR-WOOD CARVED IN THE PLATERESQUE STYLE. THE CENTRAL DIVISION DROPS DOWN ON A CHAIN (NOW DISAPPEARED) TO FORM A DESK FOR WRITING



MADRID, PALACE OF THE DUQUE DE MEDINACELI. FAMOUS ANCESTRAL TRIBUNAL WITH THE ESCUTCHION OF THE LACERDA FAMILY, OF ARAGON. XVI CENTURY





RONDA; HOUSE OF THE MARQUÉS DE SALVATIERRA. PAINTED PINE DOOR IN DINING-ROOM; THE FRAME "MARBLEIZED" AND THE LEAVES DECORATED WITH FAMILY ESCUTCHEONS AND A TYPICAL ROMANTIC LANDSCAPE OF THE XVIII CENTURY



DOOR OF THE DAFT, SNOWSHILL, BANVIL  
GLOUCESTERSHIRE



PANEL CHAIR, BRILL, NETHERLANDS



# NAIL STUDDED DOORS

from North Italy

MEASURED, DRAWN AND  
PHOTOGRAPHED BY  
MYRON BEMENT SMITH

Fig. (2).

Double doors hung in a pointed arched opening 5 feet wide by 10 feet high. The drawing shows the lower right corner of the opening. The doors date from about 1350 A.D., but have been fully restored

Figs. (1) and (3).

Double doors hung in a round arched opening 8 feet wide and 16 feet high. The detail photograph and drawing both show a part of the right door with its hinge stile. The doors are oak and were probably made about 1400 A.D.



FIG. (1). DOORWAY, 15 VIA MAZZINI, PAVIA



FIG. (2). SIDE DOORWAY, S. PIETRO MARTIRE, VERONA

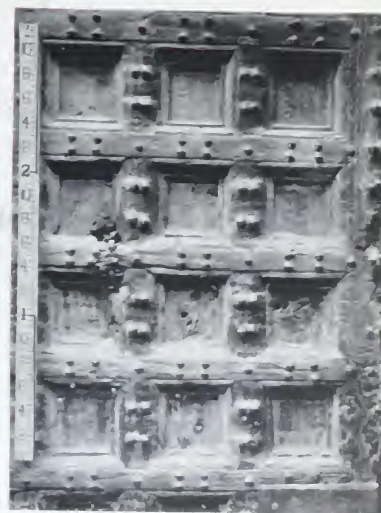
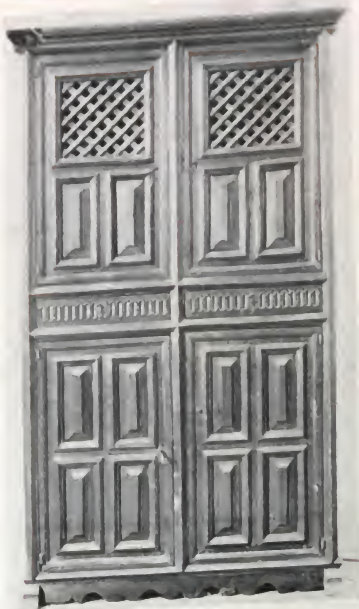


FIG. (3). DETAIL OF DOOR, 15 VIA MAZZINI, PAVIA



No 145 TWO LARGE WOODEN DOORS  
SPANISH 15th CENTURY





ANTIQUE WALNUT AND PINO WOOD ARMARIO

Central Spain

Tall, oblong cupboard; the top with double doors latticed and having deep molded panels and lower frieze with two canalated drawers; the lower section with double enclosing paneled doors. Cyma-curved base, on bar supports.

Height, 6 feet 5 inches; width, 3 feet 8 1/4 inches

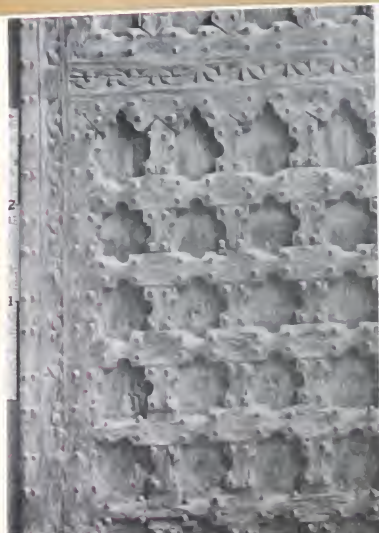


FIG. (4). DETAIL OF DOOR, S. ANASTASIA, VERONA



FIG. (5). DETAIL OF DOOR, 4 VIA ARCHE SCALIGERE, VERONA



FIG. (6). DOORWAY, S. ANASTASIA, VERONA

Round arched opening 11 feet 3 inches wide and 13 feet 6 inches high. Drawing shows a part of the right door with the stile at edge and the wide rail at the spring line. The material is oak. Doors now dismantled and hang in courtyard. Date from 14th century. Double doors

FIGS. (4) and (6). S. ANASTASIA, VERONA

Square headed double openings, each 7 feet 7 inches wide and 16 feet 6 inches high. The detail photograph and drawing both show the middle section of the right door, with the dividing rail. The wood is oak, chip carved as shown. Dates from 1300, A.D.



No. 334. PAIR OF WOODEN DOORS, SPANISH





GOthic PAINTED DOORWAY, WITH ORIGINAL IRON NAILS

*Spanish, XV Century*

Comprising upright frame, with broad triple moldings and scrolled wrought iron knocker attached, together with upper and lower sections of door each divided into four narrow upright bossed panels, the whole ornamented with rows of original nails with heads in the form of eight-pointed stars.

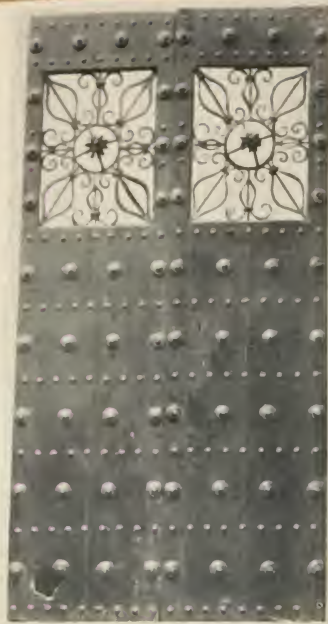
*Height, 8 feet 2 inches; width, 5 feet 4 inches*



Typical Wooden Door, Egovia.







379. PAIR PINE WOOD WROUGHT IRON AND BRONZE PALACE DOORS  
Southern Spain, XIII C.  
Massive oblong doors, having two finely wrought iron fanlights and entire with a series of globose bosses in bronze.  
Height, 9 feet 6 inches; width of each, 2 feet 7



FIG. (10). DETAIL OF DOOR, THE CATHEDRAL, LODI

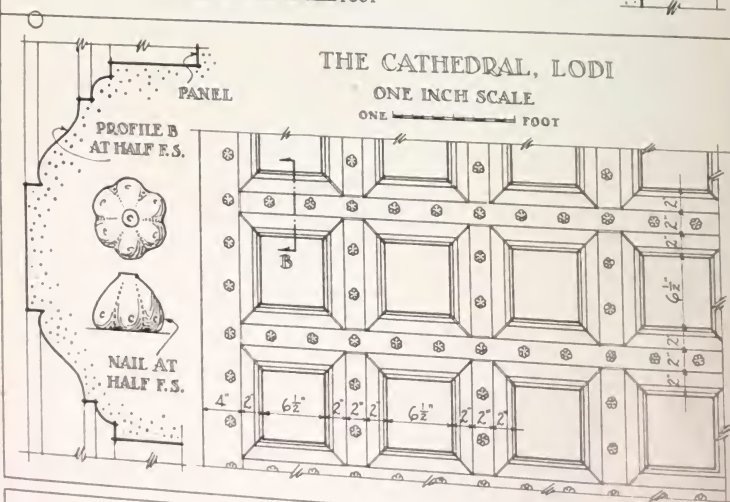
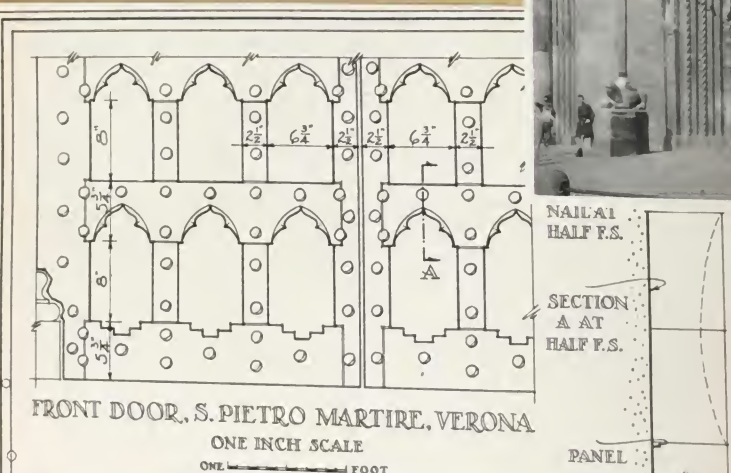


FIG. (11). DETAIL OF FRONT DOOR, S. PIETRO MARTIRE, VERONA



Square headed opening 6 feet 2 inches wide and 8 feet 4 inches high. Drawing shows part of the left door at lower outer corner, photo is of the same part at a higher level. The left door is three panels wide, the right one is four. Material is oak. Doors date from about 1350 A.D., with slight and noticeable restoration

FIGS. (10) and (11). THE CATHEDRAL, LODI  
Double doors hung in a rectangular opening 9 feet 8 inches wide and 18 feet high. Both drawing and detail photograph show part of the right door with hinge stile. The rosette rail heads are ornamented with punchmarks. The actual doors date from about 1508, A.D. and are of oak



SERIES 1  
NAIL STUDDED DOORS  
FROM NORTH ITALY  
MEASURED, DRAWN AND PHOTOGRAPHED BY  
MYRON BEMENT SMITH

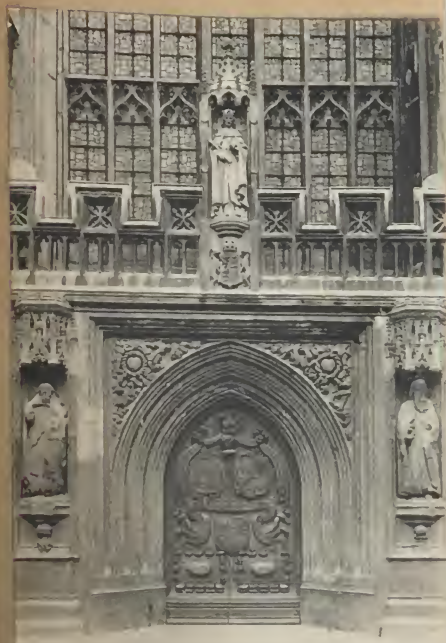
PLATE 4



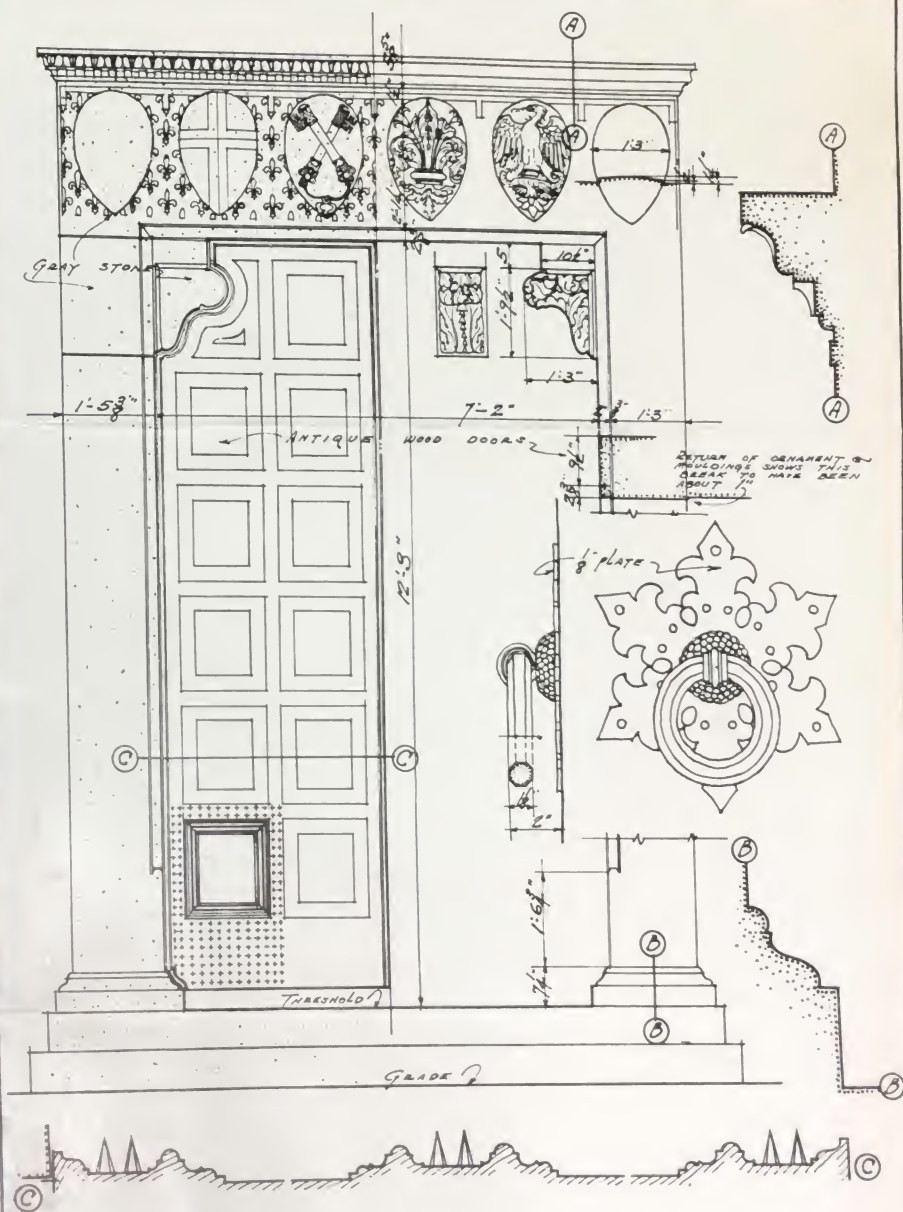
NO. 356. WALNUT MONASTERY DOOR MOUNTED IN BRONZE WITH WROUGHT IRON FANLIGHT



20. AVILA - Catedral - Puerta principal

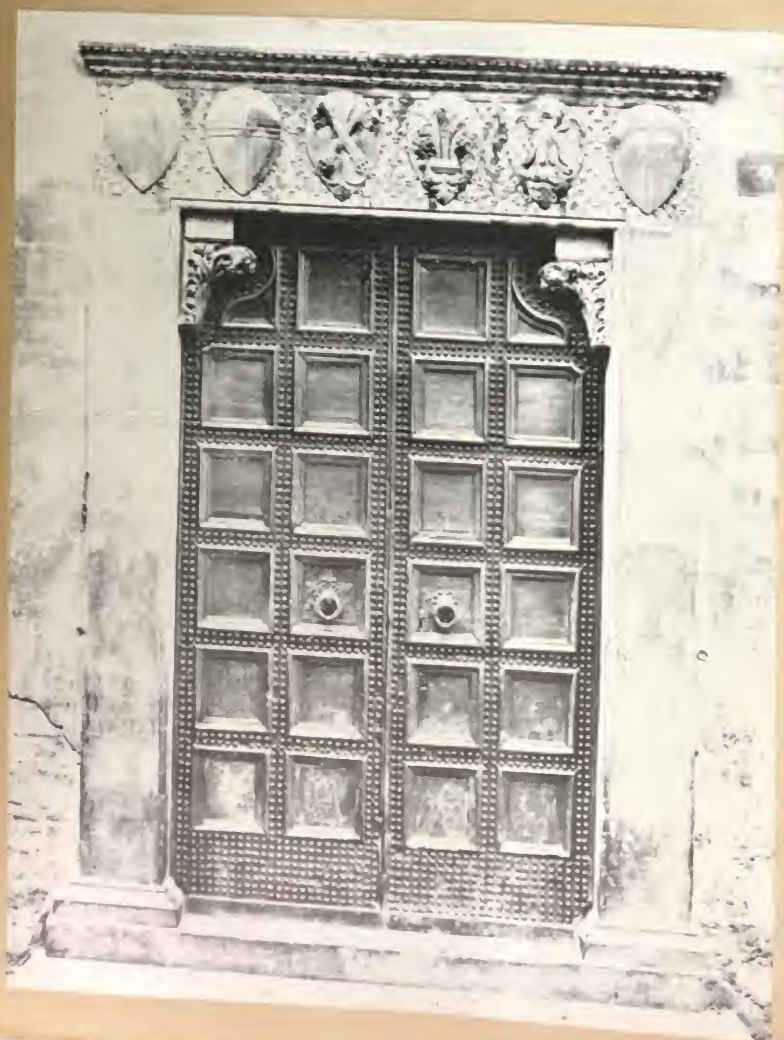


10 BATH ABBEY. — *The West Door.* — LL.



SCALE FOR ELEVATION  FEET  
SCALE FOR DETAILS  INCHES









GOthic doorway IN THE OLD CASTLE OF THE DUKES OF IVERRE  
BUILT IN THE FOURTEENTH CENTURY  
From Herr Pankert's "Die Zimmergötter"



SIDE DOOR TO CHURCH, CHASTLETON, ENGLAND



DOOR TO CHURCH, BROUGHTON, ENGLAND



DOOR WITH LOOPHOLES.



FIG. (7). DETAIL OF DOOR, 1 VIA FILODRAMMATICI, MILANO



FIG. (9). DETAIL OF DOOR, BANCA MEDICEO, MILANO

Round arched opening 9 feet 9 inches wide. The detail drawing and the photograph both show the panels and meeting stile of the left door. Built 1457-1470. A.D. by Michelozzo Michelozzi for Pigello Portinari's palace. Now preserved in Museo Strozzi. Double doors



FIG. (8). DOORWAY, 1 VIA FILODRAMMATICI,

FIG. (7) and (9). 1, VIA FILODRAMMATICI, MILANO

Pointed arched opening 9 feet 10 inches wide. The detail photograph shows the meeting stiles while the drawing is of the right door panels and the meeting stile. The doors are of pine. They date from about 1490 A.D.



No. 250. PAIR OF WOODEN DOORS WITH FRAME  
SPANISH. 17th CENTURY









































2429 Porta della Chiesa Madonna del Ruscello - Vallerano



2974 Dettaglio della porta della Chiesa di S. Sabina - Roma









No. 580—TUSCAN PAINTED WOOD DOOR ARCHITRAVE OF THE  
EARLY SIXTEENTH CENTURY



No. 138. INLAID WALNUT CABINET



RENAISSANCE DOORWAY, HOTEL DE VOGUE, DIJON



DOORWAY—CHURCH OF ST. MACLOIRE, BOURGES





NO. 1. THE DOOR OF THE CHURCH OF S. GIOVANNI BATTISTA, FIRENCE.



NO. 2. THE DOOR OF THE CHURCH OF S. GIOVANNI BATTISTA, FIRENCE.





2336 Porto Camere di Raffaello Ornato Vat ROMA



Old Spanish Renaissance Carved Walnut  
Door and Frame

ANTIQUES



2332 Roma - Contrada di Bassano Grando, Via Roma



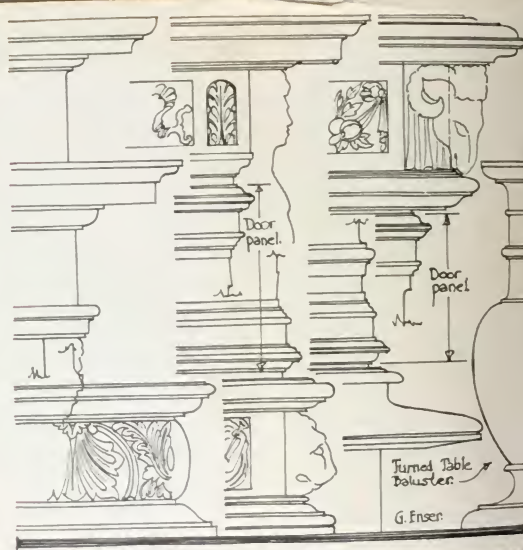


No. 574—TWO DECORATED DOORS (Venetian, XVIII Century)



Edizione Italiana.

FIRENZE - Battistero - Porta Principale



French Renaissance Cabinet Details.



1721 Spanish Renaissance Portal in Carved Wood, Gilded and Painted. Extreme height 8 ft 6 in. Extreme width 4 ft 6 in.





PLATE F AND G



No. 740—SCULPTURED WALNUT PORTAL  
(Florentine, XVI Century)







WINDOWS IN THE STAR CHAMBER

COUNTRY LIFE

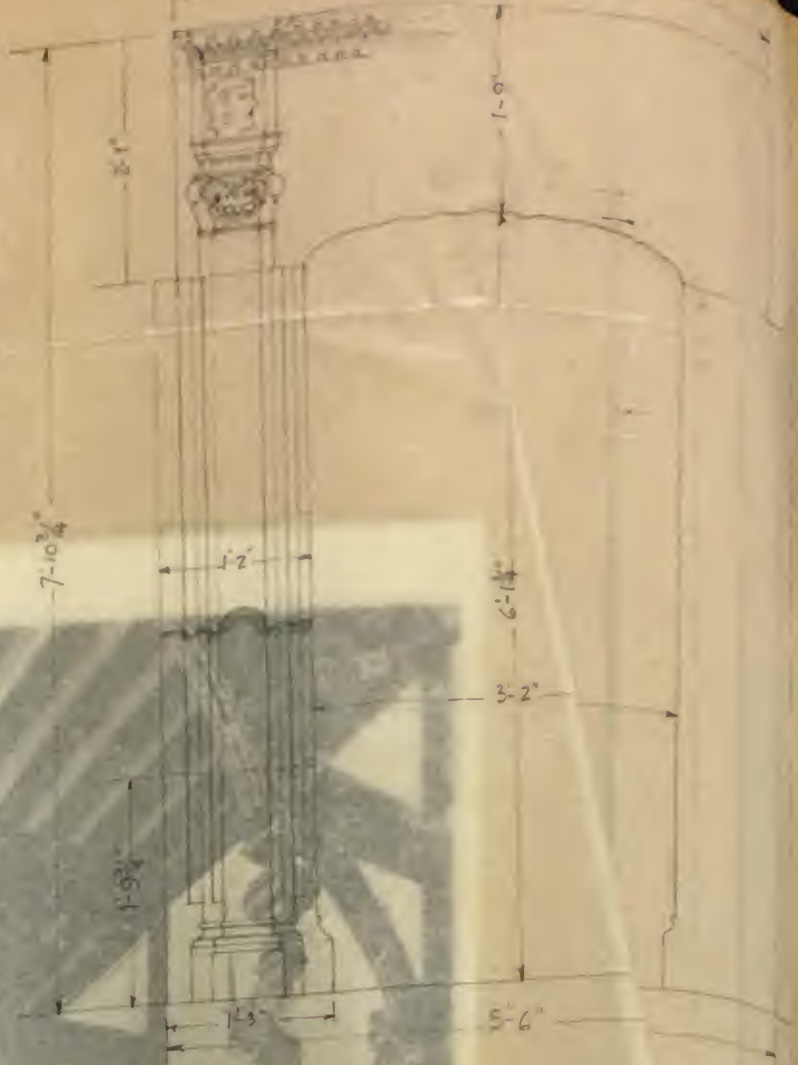


No. 424—Two Marble Figures  
No. 549—Doors and Architrave, Complete









2—WEST END OF THE HALL.

"COUNTRY LIFE."







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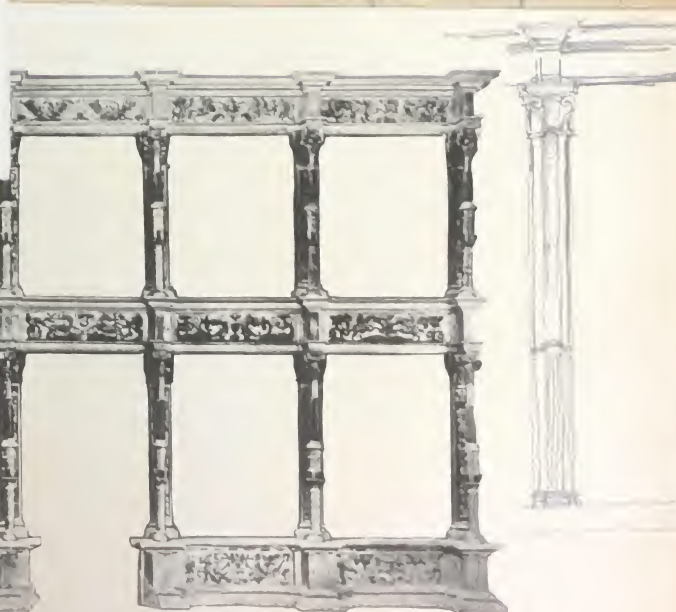
Copyright 7.—OVERMAN Showing the history of



Copyright 5.—LIBRARY FIREPLACE. "COUNTRY LIFE."



men of a Genuine Oak-panelled Elizabethan Room, removed from Lambourne Essex. The dimensions are as follows: 25 ft. 6 in. long by 19 ft. 6 in. wide in. to top of moulded cornice. Further particulars and illustrated descriptive application. is one of many fine Panelled Rooms, Antiques, and Works of Art on view at rics.



NO. 319—NORTH ITALIAN PAINTED AND GILDED BOOKCASE OF THE SIXTEENTH CENTURY BY VESATO



The Oak Parlour





Copyright

2.—THE NORTH END OF THE HALL.  
The panelling, probably Flemish. Circa 1530.

'COUNTRY LIFE'



8.—DORSET HOUSE, LONDON.



16.—THE DINING-ROOM

'COUNTRY LIFE'





Magnifico coro de la Catedral de Granada, joya de inapreciable valor, que ha sido ya desmontado  
(Fot. Torres Molins)



Copyright

1.—THE GREAT HALL.

COUNTRY LIFE



GILT PARLOUR  
from Combe Abbey



OAK ROOM  
from Heronden Hall





Copyright

THE BOOK-LINED WALLS AT BYRAM.

"COUNTRY



THE LIBRARY.

"COUNTRY LIFE"







OAK ROOM  
from Sutton Scarsdale



RESIDENCE OF S. J. MITCHELL  
JAMES W. H.



PINE ROOM  
from Sutton Scarsdale



PINE ROOM  
from Haldon House





PALMA DE MALLORCA; HOUSE OF THE MARQUÉS DE PALMER.  
BAROQUE DOORS LEADING TO THE BED-ALCOVE



OLOT, UPPER CATALONIA; THE CASA DE LAS TRINCHERIAS, DECORATED  
IN THE XVIII CENTURY. GLASS DOORS IN BAROQUE FRAME OF  
WHITE AND GOLD, BETWEEN WINDOWLESS  
BED-ALCOVE AND BOUDOIR







